Concatenation in the Rig-Veda.

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The purpose and scope of this thesis exclude an account of the strophic arrangement of the hymns of the Rig-Veda, a subject which has been treated in particular by Oldenberg, Die Hymnen des Rig-Veda, I. as well as by other scholars notably by Grassmann and Ludwig. Only incidentally will the strophenbau of a hymn be referred to.

This dissertation is the fruit of a conviction that the works on Vedic metres, even the most complete, Weber, Kühnau, Ludwig, Oldenberg, do not at all touch on this phase of the technique

of [illegible] [illegible] The only Vedist who, to my knowledge, has paid attention thereto is Dr. Bloomfield in the commentary to his version of the Atharva-Veda, SBE. XLII. and especially in §40 of his Atharva-Veda, Bühler-Kielhorn Grundriss der Indo-Arischen Philologie und Altertumskunde II. Band, I. Heft, B. Dr. Bloomfield's discussion is, however, limited to this one Veda.

The original intention was to make this study a comparative one, (and the idea may be carried out at a later date) comparing the types of [illegible] ations of the Rig Veda with those of the Avesta, the Old Persian, Daimos and Germanic [illegible] try, with [illegible] reference to Edda. Upon second thought

this was given up, mainly because there is, of course, no genetic [illegible] between the [illegible] as found in Veda and other Indo-European [illegible]. Can it be the Avesta, no instances are confined to the Rig-Veda, with rather numerous examples drawn from the Atharva-Veda with a view of comparing the various types.

To give a clear view of the frequency and scope of [illegible] in the Rig-Veda all the cases are arranged under categories not at all with the idea that the Indian Rishis [illegible] such categories or types in mind. The various types have been arranged not book by book but have

been carried through the whole work, thus enhancing clearness. The, more or less, mechanical treatment of the subject is due to lack of [illegible] not to [illegible] one who is as yet a beginner in Vedic studies. If, however, this attempt should call forth a maturer treatment by more skilful hands, the labor expended would be amply repaid.

The Rig-Veda is a miscellaneous collection of 1000 [illegible] hymns, a liturgic collection of mythic and sacerdotal contents, composed not for the delectation [illegible] or aesthetic or practical purposes, and this being object of their composition, this

continued prayer for prosperity and
rains are evident in the great mass
of Vedic hymns. Cf. RV. VII. 64, 5; 65, 4; 67, 10; 103;
X. 16, 13, 14 and many others. On the
composition of the Vedic hymns cf.
Bloomfield PAOS. Oct. 1890 p. XXXIX; Ap. 1896 p.
176 = JAOS. XVII; JAOS. XXI. p. 45; AV. § 57, p. 80 (Bühler-
Kielhorn Grundriss), Hillebrandt, GGS. I.
§ XI introduction. For a convenient resumé
of the older views cf. Haug's Aitareya Br.

According to the Rig-Veda itself
the hymns were composed by priests!
VIII. 56, 18; 60, 12; 72, 2.

Suppose nothing had been written
about the Rig-Veda, that it had
come down to us in the form
of an undated manuscript, a
large collection of religious poems
the age and character of which it

was necessary to determine, and suppose we were asked, in particular, whether we had before us naive popular poetry or poetry of the most consummate art.

We would in that case first take up the study of the structure of the verse; study the style; the rhetorical figures; consider the maturity or immaturity of thought and expression; again we would ascertain whether or not the authors at hand revealed themselves, or indicated the purpose of their poetry; furthermore we would endeavor to arrive at some idea of the state of civilization and social conditions under which the poets lived and wrote — all extremes possible of solution especially if we bear in mind

that a Cayman & a minister think and speak in a manner quite different.

A specimen or two of the rṛṣi-fame may be given, and Ṛig-Veda I, 130, 4-5 suite our purpose:

4 dādṛhāṇó vajram indro gábhastyoḥ
kṛáḍ u eva tigmám ásanāya sáṃ śyad
ahihátyāya sáṃ śyat
saṃvṛjānó ójasā
śávobhir indra manyúnā
táṣṭeva vṛkṣáṃ vanino ní vṛścasi
paraśvéva ní vṛścasi

5 ávāsṛjo nádīr ádhy ádhi indra sártave
'pā́ samudrám asṛjo rathā́ iva
vājayato rathā́ iva
ítā́ ātṛ́ṇṇa ayuváyata
samānám ártham akṣitam
dhenū́ iva mā́nam vṛṣā́dohase

yánāya vīrádohasaḥ. Cf. Ludwig, Rig-Veda III. 57; Oldenberg, Die Hymnen des Rig-Veda I. p. 99 ff. The whole structure of these two stanzas, the metre, atyasti, the peculiar repetition of words in a high degree, that the author was an artist conscious of his skill, and one who loved his language.

Cf. also the Kākubh and Bārhata Bṛhatī and the very formal Prastārapaṅkti X. 93; cf. also VIII. 33, 97. 7, 8, 9.

Again let us take a brahmodya, e.g. the famous Trghaṭamna I. 164, the locus classicus of a mono-yas, VIII. 29 will serve as a good illustration:

1) Babhrúṁ ékaṁ vāyúṁ catváras yújaṁ
aṭṭyāṅkte hiraṇyáyam

[illegible] or concatenation [illegible] a stanza? Prof. Oldenberg, l.c. p. 99 and 70 [illegible] not been taken up on this theme. Cf. under Lagaṭa [illegible] Stanza.

2) yáviṁ ékaṁ ā sasāda dyátano
[illegible] devébhir ádhiraḥ

3) vāgīṁ ékaṁ bibharti hásta āyasīṁ
antaḥ devébhir ádhiraḥ

4) vāyavyaṁ ékaṁ bibharti hásta ābhiyaṁ
téna vṛtrāṇi jighnate

5) tigmáṁ ékaṁ bibharti hásta āyudhaṁ
çúcir ugró jálāṣabhiçasyaḥ

6) spatháḥ ékaḥ pipīlya tásikaro yatrā
[illegible] īmāṁ

7) tríṇy éka ugrayó ní cakrame
yátra devāso mádanti

8) víbhur dvā carata ékayā sahá

prá praváṣṭa vacaḥ.

9) sáṇo dvā cakrāte upamā́ divé
samrā́jā sarpírāsuté

10) árcanta éke máhi sāma manvata
tébhya sūryam arocayan.

The above hymns, in dvipadā metre, is a rather lucidly production of the certainty of a transitation and the different aspects of one and the same power are carefully chosen; the chief characteristic attributes or characteristic aspects of each deity are shown. The sphere of the brahmodya, brahmavadya, is very wide; at times written "with a humorous tendency, in a light & musical way". It is hardly the production of a primitive

ṇgel. On the brāhmaṇa general cf. Haug, [illegible]
SBAW. 1875 II, p. 454; Bloomfield, JAOS. XV. pp. 172, 184 ff.
(Contributions 8th series.)

Alliteration is very frequent in the Ṛig-Veda: from the great favorite
á ṇ: ann álinn I. 32, 1, 2; II. 11, 5; IV. 28, 1 and
[illegible] to the [illegible]
ṇ: ṇyé ṇáye X. 95, 1, and ápo áparīr áparā
d ṇpate V. 48, 2, cf. also eṇó ṇeṇá I. 46, 1; cíttim
ácittim cinavad; ṇayáṇ te ṇáya II. 20, 1; I. 22, 6;
II. 21, 1 (cf. IX. 75, 4); 11, 5 = X. 145, 2c and cf. I. 67, 6; II. 23, 1; VI.
70, 4, 5 where parallelism is noticeable;
I. 4, 2; IV. 32, 20; VI. 48, 3; VIII. 47, 1; 90, 11, 12; IX. 2, 1. To
these must be added the numerous
[illegible] beginning [illegible]
e.g. I. 112; II. 14; V. 48; IX. 3 etc. and the many
[illegible] to dual divinities.

[illegible] similes and metaphors cf. Hirzel,

Eleutheiros und Metaphoren im Rig-Veda Leipzig 1890.

We will pass by the numerous passages in which the Rig-Veda itself tells us that it marks the highest development reached by a school of poetry, so to speak, in India, Muir III. 218–232, and the still more numerous passages where the Vedas consider themselves consummate artists, comparing their hymns to the most artistic and skilfully wrought objects known to the industry of that time, where they speak long and [illegible] of their songs [illegible] spinning [illegible] are fully discussed in Muir, Ludwig and Zimmer.

One stanza may be cited, a stanza not

usually brought out in this connection.
I refer to Ṛig-Veda VI. 32, 1:

> áparyā spṛtáṁ yajñé asyā
> máhé vīráya tavásé turāya
> virapśíne vajríṇe çantamāní
> vácāṁsy āsā sthávirāya takṣam

Does áparyā here mean "not attempted before"? "Words not attempted before in song will I hew" etc. Our action is actually found of his historical skill. In passing we may mention the interesting hymn X. 71 which contains reflexions on the act of vāk, voice, i.e. the word, λόγος and the caprices of inspiration, and the famous nasadiya-hymn X. 129.

Finally a few of the names which the Vedic poets apply to themselves:

In I. 131, 7; V. 49, 4; VI. 21, 4; VII. 18, 22; 56, 18; IX. 97, 47 [illegible]; [illegible], I. 39, 1, I 27, 3; III. 17, 3 brahmán; I. 131, 6; IV. 32, 11 vidhátáh; I. 31, 14; III. 37, 2 vághát; I. 48, 11; II. 79, 4 vásvi (a common epithet of Agni); VI. 65, 4; VII. 72, 3; VIII. 19, 12 and especially VI. 76, 1; VIII. 3, 18 vípra: cf. Grassmann; II. 5, 7; VII. 16, 16 [illegible]; I. 102, 5 adhvaryú and agnimidhó'

Concatenation is one of the most common rhetorical devices of the Vedic poets, the strings varying other verses readily to this arrangement; it has been compared to the Parallelism of the O.T. Scriptures.

Concatenation is a species of repetition repeating in a modified form, and repetition is shown in the second degree. But [illegible] frequency, this [illegible]

has been entirely neglected save for the Atharva-Veda. Other literatures have fared better in this respect [illegible] works of Schiefner, Pischel, Sieg, Meyer-Lübke for Germanic, and a few years ago there appeared in Vienna a work by David Heinrich Müller entitled Die Propheten in ihrer ältesten Form historisch kritisch [illegible].

It would be an interesting study to compare the various types of incantation found in the Aryan Veda with those in Semitic poetry, but my knowledge of things Semitic is not [illegible] to permit me to have an opinion on these matters. There is, of course, no genetic connection between these two literatures, incantation

being a folk-psychological phenomenon found wherever poetry is written.

The Avesta also contains striking examples, and this has an additional interest in view of the close relationships existing between the Avesta and the Veda, particularly the Ṛg-Veda. Cf. the verses of Yasna 44, Stavana, not to mention the language. Cf. Yasna 7, 17, 18; 45, 1, 2; Yasht 5, 62, 63; 10, 82 last within stanza. Clear-cut cases like Yasna 45, 1, 2 are not common in the Avesta, thereby revealing, as I take it, the loss ~~formal~~ character of this document. Cf. tripla and strophic arrangement cf. Geldner, die Metrik des jüngeren Avesta p. 98 ff.

The types of concatenation in

The Atharva Veda are of the same general character as those in the Ṛg Veda, which can easily be seen from the large number of examples here given. ~~Despite the~~ popular character, no difference is shown in this respect.

AV. I. 22, 1, 2 (hemistichs); 23, 1[b], 2[a]; II. 10, 3[b] 4[a]; II. 30, 5[b], 7[a] (interrupted cancatenation) [illegible] field SBE XLII. p. 303 and cf. AV. II. 36, 7, 9; 7, [illegible]; IV. 1, 4[b], 4[c]; 8, 4[d], 5[a], 6[b]; 29, 1[b], 2[a]; 36, 3[d], 4[a]; 37, 9[d], 10[c]; on IV. 7, 2, 3 SBE. XLII. p. 376.

V. [illegible] 8[b], 9[c]; 10[c]; [illegible] 2[a]; 20, [illegible] 2[b], 3[a]; 22, 3[d], 4[a]; 4[d], 5[b]; 8[d], 9[a]; 29, 2[d] 3[a]; 12[d] 13[a b]; 30 8[d] 9[a]; VI 5, 1[d] 2[b]; 42, 1[b], 2[b], 1[d], 2[a], 3[a] a rather complicated instance of cancatenation; 63, 2[d] 3[b]; 99, 2[d], 3[a]; 117, 2[d], 3[a]; 123, 1[d], 2[a]; 138, 1[d], 2[a]; VIII. 2, 7[c], 8[a]; IX. 2, 9[c], 10[b]; 5, 21[c], 22[a]; 23[d], 24[a]; X. 1, 22[b], 23[a] very interesting case SBE XLII. p. 604; 5, 22[b], 23[a];

1 For most of the examples from the Atharva Veda [illegible] collected by Dr. 3 [illegible] field

XII. 3, 5[b], 6[a]; 41,[b] 42[a] – The hymn is full of concatenation; so also 12, 4; 5, 41[b], 42[a]; 43[b], 1[a]; XI. 1, 6[a], 7[b]; 33[b], 34[a]. As especially interesting cases may be cited XIII. 1, 28[b], 29[a] with inversion; continuous concatenation XIII. 1, 46–48; wild concatenation XIII. 1, 2[b], 3[a] SBE. XLIII. p. 663 on 51. 3

To return to the Rig-Veda. In point of frequency 1A takes the lead, 71 cases followed closely by continuous concatenation, 65 cases, and DA, 62 cases, though one might have expected this last type to be the most frequent, as it seems to be in Germanic. Of concatenation of Hemistichs 7 instances are found. It must, however, be admitted that this type is rather problematic, as well as continuous concatenation of Hemistichs!

In many cases it has not been an altogether easy matter to arrive at a definite classification as many examples are of a rather [illegible] nature. There again cases of veiled concatenation may have escaped my notice. Elevated arrangement of [illegible] and inversion are found together with concatenation. These are two of the most interesting peculiarities and attention has been called thereto in their respective places.

Concatenation differing from the types found in the other Mandalas and especially peculiar to the 8th Mandala. Has not escaped through Grassmann and Lanman claim to have [illegible] such a case.

In the 8th Mandala we find a

distinct strophic arrangement of the stanzas, many instances of concatenation connecting strophes and stanzas within strophes have been found and noticed but they are of the same general types as in the other Mandalas.

Two cases deserve special notice, X. 7[c], 2, 1[a] and 2, 7[b], 3, 1[a] both showing a catenary relation between two hymns. How this came about, is better left an open question; probably it was merely accidental as both are Agni hymns. Did the Kushmanda place X. 2, 1 in its present position on account of concatenation with 1, 1[a]?

Concatenation as a critical aid has been briefly referred to under III. II. 3[b], 7[b] 9[b] where an intervening stanza interrupts the catenary arrangement.

The subject is a delicate one, to my mind, and a full discussion thereof is apt to become "unmentionable" and "blame therein". ~~From~~ Dr. Bloomfield has treated such cases as probable interesting as mere possibilities.

I can hardly hope to have been able to collect all the cases of concatenation in the Rig-Veda; but as I have not theories to prove, a complete [illegible] at absolute [illegible] though desirable. Such examples as have been collected and arranged do, I think, show the scope and great frequency of concatenation in the Rig-Veda, showing also, with alliteration, the complicated metrical, strophic arrangement of stanzas, the many similes and metaphors etc. its formal character. All are part of the priestly conventionalisms occurring in every hymn of this remarkable document.

Tables of Concatenation and their Orders.

I. A ⊂ A''

B ⊂ B

C ⊂ C

D ⊂ D

II.

B ⊂ A

C ⊂ A

D ⊂ A

III.

C ⊂ B

D ⊂ B

IV.

D ⊂ C

V. A ⊂ B

A ⊂ C

VI.

B ⊂ C

B ⊂ D

VII.

C ⊂ D.

VIII. Contin. Concatenation

IX. Concat. within Stanza.

X. [illegible]

XI. Concat. of [illegible] Intervals

XII. Contin. Concat. of Hemistichs.

* The letters refer to pitches of different atoms.

Concatenation of Pādas a a a of different Stanzas.

Maṇḍ. I.

I. 6, 1, 2 : 1) yuñjánti bradhnám aruṣám

2) yuñjánti asya kāmyā (hárī)

(10, 1, 2 : 1) Śúdra sómam píba ṛtúnā

2) mámtaḥ pílata ṛtúnā)

22, 17, 18 : 17 idam víṣṇur ví cakrame

18) trīṇi padā ví cakrame (víṣṇur)

cf. also pāda 2 of stanza 17

51, 3, 4 : 3) trīṇi gopā́ṇi ā́gīrobhyo 'vṛṇaḥ

4 trīṇi apā́m apidhānā́ṇy ápa

gopā́ṇi : cloud-[illegible] at [illegible] is [illegible] waters

in, śrivarśd.

91, 16, 17 : 16) á. pyáyasva vāre ctu te

17) á. pyáyasva madintama

97, 6, 7 : 6 tváin lú rīṣratamukha

7 divṣo no rīṣratamukha

109, 7, 8 : 7) á bharatain çikṣatain vajrabāhā

8 purandarā çikṣatam vajrahastā

185, 6, 7 : 6) urví sádmani bṛhatí ṣténa

7) urví pṛthví bahulé dūréante

The adjectives in both stanzas refering to heaven and earth.

141, 15, 16 : 15) ṇyattakaḥ kuṣumbhakáḥ

16) -kuṣumbhakás tád abravīt.

Maṇḍ II.

II. 2, 3, 4 : 3) táin devā budhné rájasaḥ nalásasam

4 tám akṣamāṇain rájasi eká á láme

-iám (agni) object of nyèrire and ádadhuḥ respectively.

Maṇḍ. III.

33, 11, 12 : 11 yád angá trā bharatáḥ saṁtáreyuḥ

12, átāriṣur bharatá gavyávaḥ sám

An interesting case with inversion.

42, 1, 2 : 1) tíṣṭa naḥ sutám ā gahi

2) tam indra mádam ā gahi

51, 7, 8 : 7) índra maruta ihá pāhi sómam

8) sá vāvaçānā ihá pāhi sómam

53[1] 10, 16. ~~ámatim tōdámānā = abharat tūyam.~~

56, 6, 7 : 6) tír á diváḥ savitar vāryāṇi

7) tír á diváḥ savitá sosavīti

Doubtful. It might be taken as a case of continuous concatenation. cf. especially stanza 6.

Maṇḍ. IV.

28, 1, 2 : 1) trā gnyā táva tát sóma sakhyá

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1) 53, 15, 16 : 15) ~~sasarpar~~ sarpír ámatim ~~tódhamānā~~

16) sasarpaṛír abharat tūyam ebhyáḥ.

ámatim tōd ~~mānā~~ = abharat tūyam.

21 tvā yujā ní tehidat súryasyándrah

18, 17, 18: 17) tātā no bodhi dádṛśāna āpír

18) sakhīyatām avitā bodhi sákhā

18, 19, 21: 19) stutā índro maghávā yád dhá vṛtrā

21 nū stutá indra nū gṛṇāná ísam

Stanza 20 here interrupts the concatenating stanzas 19 and 21 and for that reason stanza 20 may be suspected as an intruder. The distinct strophic arrangement, particularly in Maṇḍ VIII, and concatenation, to some extent, guarantee the order of [illegible] in the Ṛig-Veda.

For a discussion of concatenation as a critical aid, with special reference to the Atharva-veda cf. Bloomfield, Atharva-Veda § 40 (Bühler-Kielhorn Grundriss der Indo-Arischen Philologie und Altertumskunde II. Band, I. Heft, B, p. 43)

Our stanza 20, however [illegible] as a refrain

in a group of Indra hymns (16, 21; 19, 11; 20, 11; 21, 11; 22, 11; 23, 11; 24, 11) which seems to make its position here secure. Yet the refrain is wanting in hymn 18, and stanza 17, 21 containing the word jaritré, may have slipped in because of jaritré in stanza 20. This is a mere possibility, however.

51, 10, 11 : 10) ma'ṅhin dívo dhiṇiṣaṇo vibhātīḥ

11) tád vo dívo duhitaro vibhātīḥ

Maṇḍ VI

54, 5, 6 : 5) pūṣā gā ánv etu nah

6) pūṣann ánu prá gā ihi

55, 1c, 2a.

60, 4, 5 : 4) tá hvayé yáyor idám

5 ugrā vighanínā mṛdhra hatāmuke

tā and ugrā vighanínā modifying

indrāgni

75, 9, 10 : 9) vādusaṅsadaḥ pitáro vayodhāḥ

10) bráhmaṇāsaḥ pitaraḥ somyāsaḥ

Grassmann, in his Translation, has relegated stanzas 6, 8—10, 12, 13, 15—19 to the ~~Anhang~~ appendix, and 7 he has placed last, after 17. Stanzas 6, 7 and 8 clearly belong together, however, their contents being the praise of the aśvāḥ, rathāḥ and rathagopāḥ cf. Grassmann RV. I. p. 551 (Anhang). In general, the change from a triṣṭubh to a jagatī, from a long metre to a short metre in nice verse is hardly a cause for suspecting any one stanza or number of stanzas, since this is a frequent rhetorical device of the Vedic poet.

Maṇḍ. VII.

1, 3, 4 : 3) prédddho agnír didivi.puró nó 'jaraya'de.

4) prá te agnáyo 'gnibhyo vávrasnih (cf. [illegible])

" 8, 9 : 8) ví ... te agne idhate ánīkam

9) ví ... te agne bhrājate ánīkam

31, 1, 2 : 1) Prá va índrāya mādanam (gāyata)

2) çáçsád vīrāyéndavē sudámnē

32, 1, 2 : 1) Mṓṣū tvā vāghátaçcanā

ārḱ asmán ní yāmaṇi

2) ímā hí tē brahmakṛ́taḥ sutā sáttā.

(āghátaḥ and brahmakṛ́taḥ are

synonymous. Still, the case is a

[illegible] and [illegible] test. The metre is

-bṛhatī and satobṛhatī respectively,

forming a stanzaful [illegible])

35, 1, 2 : 1) Kú u ṣyá devíḥ sadatā yayāma

2) kád u ríṣṭā sacēta? çrudhí ḥavyá

49, 1, 2 : 1) Samudrayyēṭhāḥ salilásya madhyāt (yanti)

2) yā ápo divyā utá vā çrávanti

" 3, 4 : 3) yā́sāṁ rā́jā várुṇो yā́ti madhyē

4) yā́sāṁ rā́jā várुṇो yā́sāṁ sómो (mádanti)

71, 3 4 : 3) ā vāin rátham aramáyāin vyiṣṭau [illegible]

4) yó vāin rátho nṛpatē ásti valhā.

47, 4, 5 : 4) ántirāmā dūré amítram uchā

5 asmé çréṣṭhebhir bhāmebhir ṛbhāhi

58, 3, 4 : 3) ā yád ruhāva váruṇaçca návam

4 vásiṣṭhasya ha vāruṇo nāry ádhā.

One of the subjects of ruhāva in stanza 3 is vasiṣṭha.

103, 2, 3 : 2) divyā āpo abhí yád enam āyan

3) yád īm enāñ uçató abhy ávaçēt

4 7, 5 : 7) brāhmaṇāso atirātrá na sóme

8 brāhmaṇāsa [illegible] somino vāca [illegible]

cf. Bloomfield, P.A.O.S. Apr. 1896 vol. XVII. p. 173.

This hymn is extreme in its employment of the catenary arrangement of the tangas.

1) Probably a case of concatenation of hemistichs.

104, 4, 5: 4) índrāsomā vartáyatam divó vadhám

5) índrāsomā vartáyatam divás pári

Mand. VIII.

The 8th mandala differs from the other mandalas of the Rig-Veda particularly in this that there is a distinct strophic arrangement of the stanzas. There are two types.

The first consists of two stanzas 8+8+12+8, [illegible] 12+8+12+8 (satobṛhatī) forming a Bārhata Pragātha; at times we find in the [illegible] stanza 8+12+8 (kakubh) forming a Kākubha Pragātha; the second type consists of a Gāyatrī-strophe. For a full discussion of these and of their varieties cf. Oldenberg, Hymnen des Rig-Veda I. 103-140 and [illegible] references there given. It is not [illegible] purpose and scope of this [illegible] to take up the strophic

arrangement of the hymns except incidentally

27, 16, 17 : 16) prá sá kṛ́ṣṇaṁ tíraté ṛ́mahīr íṣo

17) ṛté sá vndate yudháḥ.

16: "He increases his possession etc."

17: "Also without fight he win, [illegible] goods). Between two Bārhata Pragātha strophes.

27, 19, 21 : 19) yád adyá sū́rya udyáti

21) yád adyá sū́ra ūdite

Pādas 1 of the first stanza of two different strophes (Bārhata Pragātha)

36, 4, 5 : 4) janitá divo janitá pṛthivyáḥ

5) janitā́ divānāṁ janitá gávāṁ asi

Metre gakvarī

(57, (Vāl.) 1, 2 : 1) ~~A/[illegible]~~ devā́ kratúnā pūrvyena

2) yuvā́ṁ devā́s tráya ekādaśā́saḥ)

Just there by mistake. To be thrown out.

65, 10, 11 : 10) datā me spṛśatīnāṁ

rājā hiraṇyaśṛṅgam

11) sahāsre spṛśatīnāṁ

ādhi śrandrāṁ bṛhátpṛṣṭhā

[1] 7, 4, 5 : 14) agníṁ īḷiṣvā vaḥ

15) agníṁ dūtáṁ vṛṇīmahe

Concatenation with strophe (Bārhata Pragāthā)

95, 6, 7 : 6) tám u ṣṭavāma yā́ir gíra

7) ā́to nv índrain ṣṭávāma

tám = índram. Between strophes, insertion of a ṛca of anuṣṭubh stanza.

100, 10, 11 : 10) yád vāg vádanty avicetanā́ni

11) devī́m vā́cam ajanayanta devā́ḥ

cf. vā́cṛṣṭā devā́nām (pāda 2, st. 10) = devī́m.

Mand. II. Oldenberg l. c. 124–132.

4, 7, 8 : 7) ablij ārṣa ṣrāyudha

8) ablij ārṣānapacyutaḥ

[1] 82, 2, 4 pāda of the last stanza of two strophes (Bārhata Pragāthā

6, 2, 3 : 2) abhí-tyám mádyam mádam

3) abhí-tyam-pūrvyám mádam.

24, 1, 2 : 1) Prá-sómāso adhaviṣuḥ

2) abhí gāvo adhaviṣuḥ

41, 4, 5 : 4) ā́-pavasva mahīm íṣam

5) sá-pavasva vicarṣaṇa

Gāyatrī-tṛca.

50, 4, 5 : 4) ā́-pavasva madintama

5) sá pavasva madintama

67, 23, 24 : 23) yát te pavítram arcíṣi

24) yát te pavítram arcivád

Gāyatrī-tṛca

70, 4, 5 : 4) sá mṛjyámāno daśábhiḥ sukármabhiḥ

5 sá marmṛjāná [illegible] dhāyasa

72, 4, 5 : 4) ní dhāto ádhi sūto barhíṣi pavyáḥ

5 nṛbhiḥ śhyāmā codayó dhārayā sutáḥ

79, 1, 2 : 1) Acodáso no dhanvanto índavaḥ pra

2) prá ṇo dhanvanto índavo madacyútaḥ

95, 1, 2 : 1) Kánikranti hárir á sṛjyámānaḥ

2) hárīḥ sṛjānaḥ pathyàm ṛtásya

46, 12, 13 : 12) yáthāpavathā manave vayodhā

13) pávasva soma madhumāñ ṛtávā

97, 29, 30 : 29) ṣatám dhārā devájātā asṛgran

30) divó ná sárgā asasṛgramáhnām

110, 3, 4 : 3) ájījano hi pavamāna sūryam

4) ájījano amṛta mártyeṣv āñ.

Between two strophes. The first two consists of pippilikamadhā stanzas cf. Ludwig III. 54; the second of ūrdhvabṛhatī stanzas. Maṇḍ X.

18, 2, 3 : 2) mṛtyóḥ padáṁ yopáyanto yád aita

8) i.e. uschvaiscca pṛthu mā ni ādhathāḥ

12) uschváācamānā pṛthuṁ sú tiṣṭhatu

[illegible] regard to 11 in the fifth line [illegible]

differs in metre from the rest of the hymn.

[illegible] the shape of metre and

form is not to be crossed too far; there

is interchange between 11 and 12 syllable

lines [illegible] is also interchange between

11 and 12 syllable lines with 8 syllable [illegible]

Under ordinary circumstances it means

[illegible]

18(cont.) 3) imé jīvā vá mṛtáṁ āvavṛtran.

Rather veiled. "Effacing death's o footprint as we came", thereby preventing death from returning to harm the living; the same idea, somewhat modified, as here in pāda 1 of stanza 3.

22, 1, 2. 1) ihá çrutá índraḥ kas[illegible] adyá

2) ihá çrutá índro sanó adyá

30, 14, 15: 14) ékā agnaṁ vivátar jīvádhanyā

15) ágnaṁ āpa uçatír barhír ādám

55, 1, 2. 1) Dūré tán nāma gúhyam parācaír çát

2 mahat tat nāma gúhyam [illegible]

85, 21, 22: 21) úd īrṣvātaḥ pátivatī hy-èṣā

22) úd īrṣvāto viçvávaso

" 24, 25: 24) çrá-tvā muñcāmi váruṇasya pāçād

25) çrétó muñcámi námútaḥ

108, 1, 2: 1) Kim icchanti sarámā prédám ānaṭ

2) índrasya dūtīḥ iṣitā caráṇi.

Dialogue between Sarama and the Paṇis

93, 6, 7 : 6) utá no devāv açvínā çubhás páti

7) utá no rudrá cin mṛḷatām açvínā

120, 8, 4 : 8) imá bráhma-bṛhád divo vivakti

4) eā mahán bṛhád divo atharvā (ávocat)

172, 1, 2 : 1) il yāhi vánasā sahá gávaḥ

2) ā yāhi áçvyā dhuyā mánuṣṭhā.

137, 1, 2 : 1) Pataṅgám aktám ásurasya māyáyā

2) pataṅgó vácam mánasā bibharti.

151, 2, 3 2) ávindan te atihitaṃ yad āçīd

3) tē iriyāna mánasā dhāyyāmā yāpe.

Ditrestiro case [illegible]

153, 1, 2 : 1) Ápaçyaṃ tvā mánasā cíkitānam

2) apaçyaṃ tvā mánasā dīdhyānam.

Concatenation of Pādas B and B of different Stanzas.

Maṇḍ. I.

22, 5, 6 : 5) savitāram úpa-śravat

6) savitāram úpa-śrutī

109, 1, 8 : 7) asmākī indrāgnī avatam śácībhiḥ

8) asmākī indrāgnī avatam dhíyeṣu

114 9, 10 : 9) rāsvā pitar marutāṃ sumnám asmé

10) kṛáyadvīra sumnám asme te astu.

Maṇḍ. III.

51, 1, 2 : 1) gíro-bṛhatī́r abhy ànūṣata

2) gíro na indram upa-yanti vajinī́ḥ

Maṇḍ. IV.

52, 2, 3: 2) mātā gávām vṛtávan

3) utá mātā gávām asi

Maṇḍ. VIII.

42, 4, 5: 4) dhībhír víprā acucyavuḥ

5 yébhir víprā ajotana.

Anuṣṭubh. Hitthin strophe.

73, 1, 2: 1) yuñjáthām açvinā rátham

2) ráthinī yātam açvinā

82, 7, 8: 7) sómaçamāsu te sutáḥ

8) somaç camūṣu dadhiçe

Hitthin strophe. Bṛhatī.

Maṇḍ. X.

147, 1, 2: 1) ádhan yád vṛtráṁ náyanadvidhī apáḥ

2) çravasyatā mánasā vṛtrám andayaḥ

160, 3, 4: 3) sahadā devákāmaḥ sumáti

4) yó asmāi revád ná sumátirānam

cf. pāda 1 of stanza 3. Probably the first hemistich of stanza 3 concatenates with pāda

2 of stanza 4.

Concatenation of Pādas C. and C. of different Stanzas.

Maṇḍ. I.

24, 1, 2: 1) kó no mahyá áditayé punar dāt

2) yá no mahyá áditayé punar dāt

30, 14, 15: 14) ṛnáṁ ákṛan ná cakryòḥ

15) ṛnáṁ ákṛan ná çácibhiḥ

185, 6, 7: 6) vāmi[illegible] á amítam suprátiktē

7) dadhāte yé subhāge suprátiktē

Maṇḍ. III.

58, 8, 9: 8) rátho ha vām ṛtajá ádriyūtaḥ

9) rátho ha vām bhúri várpaḥ káriṣṭat

Maṇḍ. IV.

53, 3, 4 : 3) prá bāhū́ ásrāk sarítā súvīrāsaḥ

4) prāṡrag bāhū́ bhúvanasya prajā́bhyo

17, 1, 3 : 1) trā́iṁ vṛtrám çávasā jaghanvā́n

2 rā́dhād vṛtrā́iṁ vā́yasya mandasānā́ḥ

Maṇḍ. VII.

1, 8, 9 : 8) utó na ebhiḥ stavāthā́ iṡhā́ syā́ḥ

9) utó na ebhíḥ sumánā ihá syā́ḥ

Maṇḍ. VIII.

17, 8, 9 : 8) índro vṛtrā́ṇi jighnate

9) vṛtrā́ṇi vṛtrahā́ jahi

Same strophe. Śāntā-tyā.

Maṇḍ. IX.

54, 1, 2 : 1) kadā́ no adya rā́yaḥ sasantī́nā́d

2 kaṇvā́n sasantī́ṡ çatā́ni çatī́bhir abhiṣṭaya

87, 6, 7 : 6 trā́iṁ rṣīṡ abhavo 'ṅgirastamaḥ

7) trā́iṁ kavī́ṁ abhavo devavī́tamaḥ

Sāchata Pragātha.

Maṇḍ. X.

68, 3, 4 : 3) bṛhaspátiḥ párvatebhyo vitúryā (gāḥ)

4) bṛhaspátiḥ vidádhāraṃ vájmano yā

80, 2, 22 : [illegible] icha śitṛṣadam vyáktam

22) anyám icha prapharvyàm

136, 6, 7 : 6) keṣṓ kétasya vidvān

7) keṣṓ viṣásya pátreṇa

Concatenation of Pādas 2 and 2 of different Stanzas.

Maṇḍ. I.

24, 2, 13 : 12) sá asmā́kā́ya [illegible] vimumoktu

13) vidvā́ṅ ádabdho vimumoktu pā́śān

34, 3, 4 : 3) dośā́ asmā́bhyam uṣásaś ca pinvatam

4) tríḥ pā́kṣo asmé akṣárā pinvatam

154, 2, 4: 2) adhikṣiyánti bhúvanāni viśvā

4) éko ládhāra bhúvanāni viśvā

Stanza 3 interrupts the concatenating stanzas 2 and 4. There is however, no reason why stanzas 2 and 3 should be transposed, because stanzas 1, 2ª and 3ª concatenate

Maṇḍ. V.

53, 3, 4: 3) yát paryáṅgyaḥ kṛṇuté varṣyàṃ nábhaḥ

4) yát paryáṅgyaḥ pṛthivīṃ rétasāvati

Maṇḍ. VI.

7, 1, 2: 1) tāṃ á pātraṃ janayanta devā́ḥ

2) yā́ ásya kétuṃ janayanta devā́ḥ

45, 12, 15: 12) tráyā śeśma hitáṃ dhánam

15) yéṣi śiśno hitáṃ dhánam

The two pādas given above end, respectively, a Gāyatrī-ṛca, and in so far may we consider it a case of concatenation.

60, 13, 14: 13) ebhā vājasya sātáye huve vām

14 indāgnī tā havāmahe

Metre, Bṛhatī and Anuṣṭubh

73, 2, 3: 2 yajñaṁ chātrāṁ anīkān pāteī sākam

3 bṛhaspátiḥ chandy ámetram arkéṇḥ

Maṇḍ. VII.

5, 1, 2: 1) vāiçvānaró vāvṛdhé yāgnirádbhiḥ

2) vāiçvānaró vāvṛdhānó vāreṇa

55, 7, 8.

[1] 74, 3, 4: 3) mā́ no mardhiṣṭam ā́ gatam

4) divā yātam asmayū́: "Ye gods, come down, ye". mā́ no mardhiṣṭam = asmayū́.

Maṇḍ. VIII.

18, 3, 4: 3 çárma yachantu saprátho yád ímahe

4 ámāt sūríbhiḥ purupriyā çuçármabhiḥ

Metre, Uṣṇiḥ. çárma yachantu = á gāhi ámāt suçármabhiḥ.

87, 1, 4: 1) pātáṁ gāṛáv ivéṇa

4) gantáṁ gāurāv ivéṇam

[1] chiasme manger cut of concatenating pādas.

Bārhata Pragātha. 87, 1d, 4d not a common type. The two strophes are connected as it were by conclusion. cf. also 2a, 4a.

Maṇḍ. IX.

84, 1, 3 : 1) urukṣitáṁ gṛṇīhi dāúryaṁ jánam

2) índraṁ sómo nādayan dāúryaṁ jánam

Maṇḍ. X.

10, 7, 8 : 7) ví cid vṛhéva ráthyeva cakrā

8) áṅga ví vṛha ráthyeva cakrā

Concatenation of Hemistichs. cf. 7c, 8c

37, 7, 8 : 7) gyóg jīvāḥ práti paçyema sūrya

8) vayáṁ jīvāḥ práti paçyema sūrya

108, 1, 2 : 1) kathāṁ rasāyā atarāḥ pāyāṁsi

2) kathā rasāyā atarāṁ pāyāṁsi

Saramā and the Paṇis. dialogue.

Concatenation of Padas B. and A. of different Stanzas.

Maṇḍ. II.

4, 2, 3 ; 2) dútādadhur bhṛgavo vikṣv āyóḥ

3) agníṁ devásó mánuṣīṣu vikṣú.

Maṇḍ. III.

32, 9, 10 ; 9) sadyó yáy jātó ápibo hā sómam

10) tráṁ sadyó apibo jātá indra (sómam)

Maṇḍ. IV.

24, 6, 7 : 6) índrāya sómam ṛcaté sunóti

7) yá índrāya sunávat sómam adyá

51, 1, 2 : 1) yóṭis támaso : ṛṣíṇāvad aṣṭhāt

2) ásthur u citrā ṛṣáyaḥ purástāt

Ṛ. 4th inversion.

17, 4, 5 : — maghávā çṛṇvá ékaḥ

10) ayáṁ çṛṇvé ádha yáyanmuta ghṛṇan

Maṇḍ. I.

29, 7, 8: 7) asyā́ krátvā mahiṣā́ trī́ çatā́nī

8) trī́ yác chatā́ mahiṣānām ághomás

Maṇḍ. VI.

[illegible], 13: 12) çráví matír dhrikṣata

13) bharúdrāyāyā́ dhukṣata dvitā́

Grassmann rejects stanza 13 on the ground that it disturbs the strophic arrangement of the hymn, its metre, which is Paṅktiçeṣa, differing from those of the rest of the hymn. According to Grassmann the insertion is due to dhukṣata in stanza 12. Difference of metre cannot, in this case, be a valid reason for rejecting 13. The two stanzas concatenate, treat of the same subject, and whatever may have been the pre-history of stanza 13, we may assume that the diascevast placed it in its present

connection.

Maṇḍ. VII.

17, 3, 4: 3) svadhvará kṛṇuhi jātavedaḥ

4) svadhvará karati jātavedaḥ

56, 6², 7'; mitre dripadā viráj.

93, 3, 4: 3) dhíthiṁ víprāḥ prámatim ichámānāḥ

4) gírbhir víprāḥ prámatim ichámānāḥ

Maṇḍ. VIII.

1, 24, 25: 24) yuktá ráthe hiraṇyáge

25) á tū ráthe hiraṇyáge

A doubtful case. (Probably belongs under VIII, concatenation of hemistichs.)

Maṇḍ. IX.

24, 4, 6: 4) -pávasva caṛṣaṇīsáhe

6) -pávasva vṛtrahantama

Maṇḍ. X.

8, 1, 2: 1) á ródasī vṛṣabhó roravīti

2) mumóda gárbho vṛṣabháḥ kakúdmān

49, 4, 5 : 4) tigmaṁ kúṭāya smádibhiṁ ca randhayam

5) ahāṁ randhayam māyayam çutírvaçe

88, 8b, 9a.

159, 5, 6 : 5) yáyantī abhibhāvarī

6) ṡám ayāçam imā ahāṁ

Concatenation of Trans Caudl & different Stanzas.

Maṇḍ. I.

35, 8, 9 : 8) hiraṇyāçṛṅgaḥ savitā devá ágāt

9) hiraṇyapāṇiḥ savitā ṇcaçaṇiḥ

61, 10, 11.

73, 6, 7 : 6) parāvátaḥ sumatiṁ bhikçamāṇāḥ

7) té agnē sumatiṁ bhikçamāṇāḥ

165, 1, 2 : 1) kāyā matī kúta ā tāsa eti

2) kāsya brāhmāṇi juçuçur yávānaḥ.

matī and brāhmāṇi = prayer. The hymn

is a dialogue between Indra and the Maruts!

17, 2, 3 : 2) tā́ ā tiṣṭha tébhir ā yāhy arvā́ṅ

3 ā tiṣṭha rátha iṣ̌amaṇ viṣā́-ṭe

Mand. II

40, 5, 6 : 5) sómāpūṣaṇā́v ávataṃ dhíyam me

6) dhíyam pūṣā́ jinvatu viçvaminvā́ḥ

Mand. IV.

6, 4, 5 : 4) pā́ry agníḥ paçupā́ná-hótā (eti)

5) pā́ri tmánā mitádrur eti-hótā

23, 5, 6 : 5) kathā́ kád açya sakhyáṃ sákhibhyaḥ

6) kíṃ ád ámatraṃ sakhyaṃ sákhibhyaḥ

28, 1, 3 : 1) áhann áhiṃ ádriṇāt saptá síndhūṃ

3 ahann indro ádahad agnír indhó

Sl. 2 interrupts the concatenating

sts. 1 and 3.

55, 1, 2

[illegible]

83, 7, 8: [illegible]

8/ mahāntaṁ kāyaṁ vivaṭaṁ ācā mé suṭṭhu

52, 2, 3 : 2) sákhālhād açvínor uṣáḥ

3) etá sákhāsy açvínoḥ

Maṇḍ. VI.

60, 8, 4 : 8) índrāgnī-tábhir á gata

9) tábhir á yātam nvarā

Maṇḍ. VII.

32, 18, 19 : 18) statáram ín didhiṣeya vadāvasaḥ

19) çíkṣeyam in mahayatē divé-divé (á pref. in following pāda) Somewhat veiled. (Both sts in the same strophe) (Bārhata Pragātha)

79, 3, 4 : 3) vi divó devó duhitá dadhāti

4) tāvad uṣo rādho asmábhyam rāsva

Maṇḍ. VIII.

2, 25, 26 : 25) sómam vráya çúrāya

26) pātā vṛtrahā sutám (á)

Kéthm a Gāyatrī-tṛca

3, 1, 2 : 1) āpír no bodhi sadhamādyo vṛdhé

2) bhūyāma te sumatāú vājíno vayám

Bārhata Pragātha.

11, 5, 6 : 5. víprāso jātávedasaḥ

6) víprasu víprāso ’vase

Between the first two sts. of a Gāyatrī-tṛca. The gen. jātávedasaḥ is dependent on náma in pāda b; víprasu object of havāmahe pāda c.

12, 6, 7 : 6) divó ná víṣṭim prathāyan vavákṣita

7) vavakṣúr asya ketáva.

With inversion. Both sts. belong to the same strophe. Metre, Uṣṇiḥ

13, 13, 14 : 13) yuṣāṇá indra sáptibhir ná á gahi

14) á tú gahi prá ṭú drava

Same strophe. Uṣṇiḥ

15, 10, 11 : 10) ādityāso yuyótanā no áṅhasaḥ

11) yuyótā ṣárum asmád áṅ

21, 17, 18 : 17) tráin, ṣā citra daçúṣe

18) citra íd rájā rājaká íd anyaké

Kākubha Pragātha.

24, 3, 4 : 3) nicaké cíd yo hario vasuś dadíḥ

4) á nirekám utá priyám.

Between strophes. Metre, Uṣṇiḥ

95, 2, 3 : 2) píbā tv àsyāndhasa

3) píbā sómam mádāya kám.

Within strophe. Metre; anuṣṭubh.

Maṇḍ. IX.

12, 4, 5 : 4) sómo yáḥ sukrátuḥ kavíḥ

5) yáḥ sómaḥ kaláśeṣv ā́ ā́

30, 3, 4 : 3) pávasva soma dhārayā

4) pavasva sómo áti dhārayā

The hymn seems to consist of two

Gāyatrī-ṛcas.

60, 2, 3 : 2) áti vāram apāriṣuḥ

3) áti vāram pavamāno riricyadat.

64, 25, 26 : 25) trāin sómo vipaścítam

64, 25, 26 (cont.) punānó vacam iṣyasi

índo sahásra bharṇasam

26/ utó sahásra bharṇasam

vácam soma makhasyúvam

" 26, 27: 26/ punāna indav á bhara

27/ punāná indav eṣām

85, 7, 8: 7/ páramānā abhy àrṣanti suṣṭutím

8 páramāno abhy àrṣā suvīryam

Mand. X.

X. 1, 7; 2, 1: 7/ prá yāhy áchoṣato yaviṣṭha

1/ pipṛihí devā̀ṅ uṣató yaviṣṭha.

A case of concatenation between hymns. cf. 2, 7d, 3, 1a. It may be mere accident or did the diaccent place hymn 2 here in view of pāda c of vs. 7 of the preceding [illegible] I shall leave it an open question.

16, 1, 2: 1) yadā çrtáṁ kṛṇáva jātavedaḥ

2) çrtáṁ yadā kárasi jātavedaḥ

53, 9, 10: 9) çiçīte nūnáṁ paraçúṁ svāyasáṁ

10) sató nūnáṁ karavaḥ sáṁ çiçīta.

Stith inversion!

56, 1, 2: 1) saṁvéçane tanvaç cárur edhi

2) tanúṣ te vāyáv tanvàṁ náyanti

58, 38, 39: 38) púnaḥ pátibhyo jāyáṁ dāḥ

39) púnaḥ pátnīṁ agníḥ adād.

87, 23, 24: 23) práti ṣma rakṣáso daha

24) práty agne mithunā daha (jātavedhāḥ)

100, 8, 9: 8) grāvā yád vadhūṣád vadáti bṛhad

9) ūrdhvó grāvā vasavo ástu sotári

127, 2, 3: 2/ gyótiṣā bādhato-támaḥ

3/ nír u svásāram arkṛta

Roth, whom Grassmann follows, has transposed st. 7, placing it between st. 2 and 3, as we think on insufficient grounds. To some extent, the same would justify the change, as well as the catenary relation of támaḥ, st. 2, with támaḥ, st. 7. The change, however, is unnecessary as st. 2c concatenates with st. 3a; the √tap + nis clearly = bādh, and svásāram and támaḥ refer to the evening twilight.

Concatenation of Rules Four & Eighteen Changed.

Mand. I.

23, 23, 24: 23/ tám mā sáṁ sya várcasā

24. sáṁ mā́gne várcasā́ sya

8[illegible], 7, 5 : 4) víṣavrātāsaḥ pṛ́ṣatīr áyugdhvam

5) prá yád rátheṣu pṛ́ṣatīr áyugdhvam

118, 1, 2 : 1) trivandhuró vṛṣaṇā vátaraśhaḥ

2) trivandhuréṇa trivṛ́tā ráthena

163, 3, 4 : 3) āhúvate tríṇi divó bándhanāni

4) tríṇi ta ā́hur diró bándhanāni

Maṇḍ. II.

11[illegible], 7, 8 : 7) áraiṣṭa párvataç cit sarisyáṇ

8) ní párvataḥ sādy áprayuchan

Metu, vrātasthāna.

11, 9, 10 : 9) kánikradato vṛ́ṣṇo asya vā́jāt

10) ároravīd vṛ́ṣṇo asya vajráḥ

21, 2, 3 : 2) satrāsāhe náma índrāya vocata

3) satrāsāhó janabhakṣó janāsaháḥ

23, 12, 13 : 12) etád tám bhrejayā rāyā asmā́

13) yā́ vo bhrejayā́ maruto çucīni

[illegible] : 6) etā́ra hāre ā́ryaya kṣetā́

7) hāre nú ta indra rāyáyanta

Mand. I. 170, 2, 3; 2' -tlıátaro-maıútas-tava

3 [illegible] tlıátaro [illegible]

38, 3, 4: 3) ánu vratáṁ savitúr náktyā gāt

4) pánaḥ-cánu avyad vítatiṁ rāyanti:

"according to Savitṛ's command night has come. She, the weaver (the weaving night) again rolls up the woof." rāyanti = night, máte.

To be sure, according to the common interpretation of this passage there would be no cátuṣṭay arrangement between sts. 3 and 4. The case, of course, is called a ṛikend and.

The above version is the one given by Dr. Bloomfield.

Mand. III.

29, 3, 4: 3) ékāyās-putró vayúne ǵanuṭha (triṣṭubh)

4) ékāyās tvā padé vayáṁ (anuṣṭubh)

30, 16, 17: 16) yáḥ rákṣo-maghavan-randháyāsi

17) úd vṛiha rákṣaḥ sahámūlam indra

" 18, 19: 18) asmé astu bhága indra-prajávān

19) á no bhara bhágam indra dyumántam

30, 19, 20: 19) tám ā pṛṇa vasupatī vásūnāṁ

20) imáṁ kāmaṁ mandaya góbhir áçvaiḥ:

"This fill, lord of riches. This desire satisfy with cows and horses" etc; tám, 19ᵃ, refers to kámo, 19ᶜ.

35, 9, 10: 9) ágneḥ piba jihváyā sómaṁ indra

10) índra piba svadáyā cit sutásya.

46, 1, 2: 1) índra çrutásya mahato mahāṁ

2) mahāṁ asi mahiṣa víṣṇyebhiḥ

Maṇḍ. IV.

35, 2, 3: 2) ékaṁ vicakrá camasáṁ caturdhá

3) sy àkṛṇota camasáṁ caturdhā

51, 2, 3: 2) uchántīr avraṁ chúcayaḥ pāvakāḥ

3) uchántīr adyá citayanta bhojān

Maṇḍ. V.

30, 10, 11: 10) yád īṁ sómāsaḥ sísuta ámandan

11) yád īṁ sómā babhrúdhūtā ámandan

30, 13, 14: 13) aktáv vyùṣṭāu ṣáritakmyāyāḥ

14) āúchat sá-rātī páritakmyā vyā́ṭ

" 14, 15: 14) babhrúṇ catrāṇy asanat sahásrā

15) cátuhsahasrau gávyasya paṣváḥ

Mand. VI.

42, 2, 3: 2) ínv enam pratyétana

sómebhiḥ somapātanam

ámatrebhir vyùṣṭiṣu

índrāu sutébhir índubhiḥ

3) yádī sutébhir índubhiḥ

44, 13, 14: 13) sómaṁ vīráya çúṣmiṇe píbadhyai

14) śátā sutáṁ índro asta sómaṁ

Mand. VII.[1]

47, 1, 2: 1) ghṛtaprúṣam mádhumantaṁ vanaspatim

2) tám ūrmím āpo mádhumattamaṁ vaḥ

ghṛtaprúṣam and mádhumantam,

st. 1, modify ūrmím, st. 1[b].

[1] VII. 33, 1[a] 2[a]; 3[a], 4[a], both good [illegible].

67, 6, 7 : 6) surátnāso devávītaw gamema

7) eṣá syá vām pūrvagátava sáhasya (nidhiṣ)

103, 3, 4 : 3) anyó anyám úpa vádantam eti

4) anyó anyám ánu gṛbhnāty enoḥ

104, 10, 11 : 10) ní ṣá hīyatām tanvà tánā ca

11) pṛaráḥ só asyā tanvà tánā ca

Maṇḍ. VIII.

47, 2, 3 : 2) vy àsme çárma yachata

3) vy àsme ádhi çárma tát

54 (Vāl.) 1, 2 : 1) pūrváso nakṣan dhītíbhiḥ

2) nákṣanta índram avase suhṛtyájā

Dṛ́ṭhuni stroṣhe (Bṛhate Pragāthe.

65, 4, 5 : 4) éhi nraḥ sutám píba

5 sutávantas tvā vayám ité

Dṛ́ṭhuni stroṣhe, Gāyatrī-ṭṛca.

Mand. IX.

56, 19, 20: 19/ indrasya hárdy ā viçán manuṣíbhiḥ

20/ manuṣíbhiḥ parataḥ pūrvyáḥ kaviḥ

98, 2, 3: 2/ hiyāná dhārābhir akṣáḥ

3/ pári ṣyá suvāná akṣáḥ

Mand. X.

1, 4, 5: 4/ ási hotā viḍáḥ mānuṣīṣu hótā

5/ hótāraṁ citrárathaṁ adhvaráṣya:

"Thou art the hotar in the houses of men. The hotar of the sacrifice, with a shining wagon etc." The hymn being addressed to agni, we may consider viḍáḥ mānuṣīṣu and adhvaráṣya, in a way synonymous,

2, 7, 3, 1: 27/ dyumnád agne samidhānó ví bhāhi

3/ dró nāsy agne aratíḥ samiddhe.

Pancatantra between hymns.

cf. above 1, 7c; 2, 1c.

35, 1, 2 : 1) adyā́ devā́nām áva ā́ vṛṇīmahe
2) divásprthivyór áva ā́ vṛṇīmahe

36, 10, 11 : 10) devā́nām áva adyā́ vṛṇīmahe
11) mahā́d adyā́ mahatā́m ā́ vṛṇīmahe

37, 3, 4 : 3) úd anyéna jyótiṣā yāsi sūrya
4) yéna sūrya jyótiṣā bā́dhase támaḥ

50, 5, 6 : 5) úd etā́ sávanā tūtumā́ kṛṣe
6) etā́ víśvā sávanā tūtumā́ kṛṣe

51, 4, 6 : 4) etám árthaṃ vā́ cikitā́ṃ agnéḥ
6) agnéḥ pā́ṇe bhrā́tāro árthaṃ etám

Dialogue between Varuṇa and Agni; stt. 4 and 6 are spoken by Agni. Noticeable is the chiastic arrangement of the concatenating stanzas.

52, 3, 4 : 3) áthā devā́ dadhire havyavāham

4 mā́nu devā́ dadhire havyavāham

Dialogue between Agni and the gods!

62, 5, 6 : 5) té agnéḥ pari jajñire

6) yé agnéḥ pari jajñire

90, 3, 4 : 3) tripād asyāmṛtaṁ divi

4) tripād ūrdhvá ud āit púruṣaḥ.

Púruṣaḥ is also referred to in 3d.

96, 6, 7 : 6) índrāya sómā hárayo dadhanire

7) áraṁ kāmāya hárayo dadhanire

97, 1, 2 : 1) śatám dhāmāni saptá ca

2) śatáṁ vo ambhe dhāmāni

97, 15, 16 : 15) tā́ no muñcantv áṁhasaḥ

16) muñcántu mā́ capathyād

98, 2, 3: 2) dádhāmi te dyumátīm vácam āsáṅ

3) asmé dhehi dyumátīm vácam āsáṅ

" " 3, 4: 3) diró drapsó mádhumān ā́ á viveśa

4) ā́ no drapsā́ mádhumanto viśantu.

The first four sts. are a dialogue between Bṛhaspati (sts. 3 and 4) and Devāpi (sts. 1 and 3) cf. I. 165; X. 51 and 52. The most clear-cut cases of concatenation would most naturally be found in this class of hymns.

101, 10, 11: 10) ubhé dhúrau ferátī váhniṁ yunakta

11) ubhé dhúrau váhniṁ āpíbdamānaḥ etc.

104, 1, 2: 1) dadhanvirá indra píbā sutásya

2) apsú dhūtásya harivaḥ píbeha

108, 10, 11: 10) ápāta ita paṇayo várīyaḥ

11) dūráṁ ita paṇayo várīyaḥ

Dialogue between Saramā and the Paṇis

109, 2, 3: 2) agnír hótā hastagṛ́bhyā nināya
3) hástenaivá grāhyà ādhír asya

117, 3, 4: 3) utáparīṣu kṛṇuta sákhāyam
4) ná sá sákhā yó ná dádāti sákhye

130, 5, 6: 5) tíra cāklpra ṛ́ṣayo manuṣyàḥ
6) cāklpré tíra ṛ́ṣayo manuṣyàḥ

135, 1, 2: 1) purāṇáū ámu mati
2) purāṇáū ámu vīrantam (?)

135, 5, 6: 5 anudéyī yáthābhavat
6) yáthābhavat anudéyī (?)

147, 1, 2: 1 atīrte taddhám saritā samudrám
2) yátrā samudrá skabhitó vy ānad

165, 2, 3: 2) pári-hetíḥ pakṣíṇī na vṛṇakte

3) hetíḥ pakṣíṇī ná dabhāty asmān

157, 4, 5: 4) asapatnā kilābhuvam

5) asapatnā sapatnaghnī

160, 1, 2: 1) nú ṛtaman tíbhyam inné sutásaḥ

2) tíbhyain sutás tíbhyam u sótāsas

190, 1, 2: 1) tátaḥ samudró arṇaváḥ

2) samud-ád arṇavád ádhi

Concatenation of Pādas C and B of different Stanzas.

Maṇḍ. I.

20, 11, 12: 11) sákhe vajrin sákhīnām

12) sákhe vajrin tátha kṛṇu

87, 5, 6: 5) pūṣā no yáthā védasām ásad vṛdhé

6) svastí naḥ pūṣā ṛṣṭí vṛdhaḥ

Grassmann reads st. 6 on account of the metre, virāṭpathānā. Spite the irregularity

of the metre, the catenary arrangement of the two stanzas must, it seems to me, be taken into consideration.

Maṇḍ. II.

10, 1, 2: 1) ṣṛúyain vásāno amṛ́to víctaḥ
víṣvābhir gīrbhír amṛ́to víctaḥ

~~38, 7, 9: 1) vratā devásya savitúr minanti~~
~~2) vratáno aryamṇā ná minánti vrdhā́ḥ~~

Maṇḍ. IV

10, 1, 2: 1) ǵne tám adyá
áṣvam ná stómāḥ
kratúm ná bhadráṃ
hṛdispṛ́ṣam
yád ny āmā́ tá ṛhā́ḥ
2) ádhā hy àgne
krátor bhadrásya
dákṣasya sādhóḥ etc.

Mand. V.

29, 7, 8: 7/ trí sākám índro mánuṣaḥ sárāṇi

8/ trí sárāṇi maghávā somyápāḥ

30, 7, 8: 7/ átrā dāsásya námuceḥ śíro yád (árarāyo)

8/ śíro dāsásya námuceḥ vatāyáṇ

Mand. VI.

55, 4, 5: 4/ eváṣu yó yárā́ vacyáte

5/ eváṣu yárāḥ ṣṣnotu vaḥ

72, 1, 2: 1/ yuváṇ súryaṇ vividátheṣu eváḥ

2/ ít súryaṇ mayathó jyótiṣā sahá

Mand. VIII.

80, 4, 5: 4/ pavásvēd vaṇ mé hṛdi

5/ prathamáṇ no vásvaṇ hṛdi

Mand. IX.

16, 2, 3: 2/ gosáṇ áṇveṣu saṣcima

3/ sómaṇ pavítra á sṛja

Concatenation of Pādas D and B of different Stanzas.

Maṇḍ. II.

1, 13, 14: 13/ - tví devā - havís adanty āhutam.

14/ tásā devā - havír adanty āhutam

38, 7, 9: 7/. vratā devásya - savitúr - minanti

9/ vratám aryamā - ná - minánti rudráḥ

Stanza 8 interrupts the concatenation of sts 7 and 9. cf. Bloomfield, AV. 3, 30, 5 (SBE. XLII, p. 313) cf. also RV. II. 18, 19, 21 (under type 1, a and a) in which three! - Stanza 8 seems to be merely a fellow discussion of what is already contained in st 7 cf. ápyaṃ - bhāgám, mayayáṃ, víbhyo and, st. 8, váruṇo, mártāṇāṃ, bhāgám!

It is rather difficult to foresee, at times, just how to treat such interrogating stanzas. We cannot simply repeat them because we cannot rely absolutely on the certainty of Tosch's, or the correctness (directness) of purpose of the Vedic poets in such matters.

Maṇḍ. IV

22, 3, 4: 3) dyām ámena rayyatā-prá bhūma

4) dyāúr ṇa: ā jámnau ṇyata kṣāḷ

Maṇḍ. V.

39, 1, 2: 1) yád mudra citra mahānā

asti tādātam adrivaḷ

rādhas tánus vidadvasa

mahayāṇāṇyā bhara

2) yáṇ mányase vāṇyam

índra dyukṣáṇ tád ā bhara

Maṇḍ. VI.

50, 13, 14: 13) utá syá devāḷ savitá bhágas no

3/ pārin nápād avatu dānu pápreḷ
tā ásta devébhir yámebhiḷ sayújā
dyāúr devébhiḷ pṛthivī samudrāíḷ
(4) utá nó 'hir budhnyàḥ śṛṇvatu
ajá ékapāt pṛthivī samudráḥ

Mand. VII.

110, 1, 2: 1/ syā́m āsya ratíno vibhāgé
2/ dyúbhaktam índro aryamā́ dadātu.

To be sure a rather veiled case though the idea of sharing is common to both (bādas). With inversion.

74, 2, 3: 2/ pibatam sommyā́m mádhu
3/ mádhvaḥ pibatam aśvinā

Mand. IX.

110, 3, 4: 3/ saptá díśo nānāsūryāḥ
saptá hótāra ṛtvíjaḥ
devā ādityā ye saptá
té bhiḥ somābhi rakṣa na
índrāyendo pári srava.

4) yát-te-rāyaś chrtáṁ haváṁ

-ténā-sonābhiḥ vahata naḥ sú

Maṇḍ. V.

16, 1, 2: 1) áthem enam prá-ṇinutāt petíbhyaḥ

2) áthem enam-pári-dattāt petíbhyaḥ

18, 2, 3: 2) ṣuddhāḥ-pūtā bhavata yajñiyāsaḥ

3) ábhūd bhadrá devahūtir no adyá

150, 1, 2: 1) mṛlīkāyá na ā gahi

2) [illegible] ā gahi

Collocation of Vālas 1. and 2. of different stanzas.

Maṇḍ. III.

34, 9, 10: 9) hatā́ dásyūṁ práryaṁ várṇamāvat

10) bíbhīdā valám ṛgmíbhir vivacaḥ.

hatā́ = bíbhīdā ṛgmíbhir, dásyūṁ = [illegible]

demons in general of which valána is the representative in this case).

Maṇḍ. VII.

70, 6, 7 : 6 [illegible]

7. imā brāhmāṇa yuvayúny agman.

Concatination of Pādas A and B of different Stanzas

Maṇḍ. VII.

41, 4, 5 : 4/ ut tiṣṭhāmi bhagavataḥ syāma

5/ téna vayám bhágavantaḥ syāma

Maṇḍ. VIII.

1, 17, 19 : 17/ sóta hi sómam ádribhiḥ

19 [illegible]

2, 21, 22 : 21/ nidaṃ ā [illegible] āsya vīráva

22/ ná yā nidma garasānā

Two Vāyatrī-tṛcas are in this by concatenation

Mand [illegible]

Maṇḍ. IX.

15, 5, 6: [illegible] ṣá ruker [illegible] śyate

6) spárṣā yayeṇū áti

35, 1, 2: [illegible] ā [illegible] parā [illegible] d' ráyā

2) spávana [illegible] ṣyaya

67, 17, 18; 17) á [illegible] grau [illegible] ávitaya

18) ṣukrá śayúm aṣṭkṣata. Vitti [illegible]

Maṇḍ. X.

30, 8, 9; 8) [illegible] ṣá [illegible]

9) ūrmím [illegible] ṣá [illegible] śyate.

Concatenation [illegible]

Maṇḍ. VI.

56, 2, 3; 2) [illegible] ṣá [illegible]

sáklyā sátpatir ṣyā

indro vṛtrāṇi jighnate

3/ utādáḥ pareṣé gávi

sūraç cakrāṇa [illegible] yá [illegible]

ny āṅayad rathītamaḥ

Man. I. [illegible]

19, 2, 3:2/ tráiṣṭha.tyád indra kúṣṭam āvaḥ

3 [illegible]

Maṇḍ. VIII.

24, 3, 4:3/ sá na stávāna ā bhara

4/ dhṛṣatā dhṛṣṇo stávānā ā bhara

Maṇḍ. IX.

86, 38, 39:38/ tráiṣṭ nṛcákṣā asi soma viçvátaḥ

39/ tráiṣṭ sūro asi soma viçvavít.

Concatenation of Pādas 3 and 4 of diff. 1st ṛgas

Maṇḍ. VIII.

11, 5, 6:5/ bhūri nāma manāmahe

6 agnáiṣ [illegible] [illegible] ahe.

47, 4, 5: 4) ṛṣád antāriksáti vṛtrahan

5) ṛṣát pārthivaṃ sádaṃ vṛtrahantāma.

Concatenation of Pādas Band Dof different Stanzas.

Maṇḍ. I.

164, 13, 14: 13) táṃ minantā ásthur bhúvanāni víśvā

14 táṃ ín mahī́ṣī́ bhúvanāni víśvā

Maṇḍ. III.

1, 17, 18: 17) mandró víśvāni kā́vyāni vidvā́n

18) agnír víśvāni kā́vyāni vidvā́n

Concatenation of Pādas Ca. D of different Stanzas

Maṇḍ. VIII.

103, 12, 13: 12) mā́no hṛṇītā́m ā́tithir

13 [illegible] ṛṣáyaḥ [illegible]

yáḥ suhótā svadhvaráḥ

13/ mó ṣú ṇaḥ yé ámantibhir vaso

jan̐ ṛbhúḥ ṣid áyā jí

ṣīráḥ ṣid dhrú tám ṣṭṭe dṛtyāya

vātáhanyaḥ svadhvaráḥ

Kākubha Vrāgātha.

Maṇḍ. IX.

97, 29, 30: 29/ índo sanítvanir dyú ā́ pavasva

30 ā pavasva ṣiṣé vayā́ ápi tvā.

Itth. Invision.

Continuing Pavamāna.

Maṇḍ. I.

8, 8, 9, 10: 8/ evā́ hy àsya sūnṛ́tā

9/ evā́ hí te vibhīṭaya

10/ evā́ hi àsya kā́ṇvyā

15, 7, 8, 9, 10:1 7) draviṇodā drāviṇasaḥ

8) draviṇodā dadātunaḥ

9) draviṇodāḥ sapīvasaḥ

10) drāviṇodo vyajāmahe

16, 5, 6, 7: 5) yāmó ná tṛṣṭáḥ sība

6) tāṁ vidrá vālasya pālā

7) áttā sómasya mṛtāsya sība

20, 2ᵇ, 3ᵃ,ᶜ: 2) tatakṣúr mánasā hári

3) tákṣan nā catyāblyām

tákṣan dhrṣṇúnā vajrabāhū

21, 1, 2, 3, 4: 1) dhéndrāgnī ā́ṣa iṣayé

2) indrāgnī çumbhatā naraḥ

3) indrāgnī tā́ havāmahe

4) ugrā́ sántā havāmahe

23, 19, 20, 21: 19) apsv-àntár amṛ́tam apsú bheṣajám

20) apsú me sómo abravīd

antár viśvā́ni bheṣajā́

21) āpaḥ pṛṇīta bheṣajám

Metre of st. 19 is parāuṣṇih.

26, 7, 8: 7) pavyā́no asme viśpátiḥ

hótā mandró várenyaḥ

pavyā́ḥ svagnā́yo vayám

8) svagnā́yo hí vā́ryam

devā́so dadhiré ca naḥ

svagnā́yo manāmahe

30, 1, 2, 3: 1) tvā́m agne prathamó áṅgirā ṛ́ṣiḥ

2) tvā́m agne prathamó áṅgiraastamaḥ

3) tvā́m agne prathamó mātariśvane.

32: 1, 2, 3, 4, 5: 1) áhann áhim anv apád tatarda

2 áhann áhim párvate śiśriyāṇám

3) áhann enam prathamajám áhinām
[illegible] yad [illegible] dhálan jratha[illegible] áhinām
5) áhan vṛtráṃ vṛtratáram vyáṃsam.
In these stanzas áhim, enam and vṛtrám refer, of course, to the same demon.

154, 1, 2, 3: 1) Víṣṇor nú kam vīryāṇi prá vocam
2) prá tad víṣṇu stavate vīryèṇa
3) prá víṣṇave ṣūṣám etu mánma

157, 1, 2, 3: 1) áyukṣātām aṣvinā yātave ráthaṃ
2) yad yuñjāthe vṛṣaṇam aṣvinā rathám
3) arvāñ trivandhúr madhuváhan ráthaḥ

189, 1, 2, 3; 4, 5: 1) yuyodhy àsmaj juhurāṇám énaḥ
2) Ágne tvám pāraya návyo asmán
[illegible] áti durgāṇi viṣvā
3) ágne tvám asmád yuyodhy ámīvāḥ
4) pāhí no agne pāyúbhir ájasrāḥ

5) nāmo agné ṇa eyo ughāya

[illegible]

142-7: 2) ádhvaryavo yó apó vaṃrāusain

-ṇtiám ṇaghāṇāçáṃyera vṛkṣám

3) ádhvaryavo yó dṛbhīkain ṇaghāṇa

yó gá udájad ápa-ṭí valáin váḥ

4) ádhvaryavó yá úraṇam ṇaghāṇa

nára cakhráusain naratín catahīm

yó árbudam áva nīcā tabhādé

5) ádhvaryavo yaḥ sv áçvain ṇaghāṇa

yáḥ çúçṇam uçúṇain yó yáinam

yáḥ kéṇṇam námucim yó udhnérām

6) ádhvaryavo yáḥ çatáin çámbhraçaya

ṇpéro bhīdé áçmanaya ṇpérvīḥ

yó varçínaḥ çatám índraḥ sahásram (apī-ahā)

7) ádhvaryavo yáḥ çatáṃ á sahásram

[illegible] yá [illegible] ṇapa agnā [illegible]

[illegible] ati [illegible]

An interesting case. As Ilu. p. 1

[illegible] praise of Indra
he seemed strangely to be anxious to
bring in all the exploits of this god.
Noticeable also, it seemed to me, was the
climax involved in śatrūṇāṃ and śata-
-vahāsaṃ [illegible]
In the following hymn [illegible]
[illegible] stanzas.

18, 4, 5, 6, 7: 4) ā drāthyāsu hāribhyāṃ indra yāhy
ā catúrbhir ā ṣaḍbhír hūyámānaḥ
āṣṭābhir daśábhiḥ sómapeyam
ayaṃ sutáḥ sumaḍbhir mandi[illegible]

5) ā viṃśatyā triṃśatā yāhy arvāṅ
ā catvāriṃśatā hāribhir upamāḥ
ā pañcāśatā suráthebhir indra
ā ṣaṣṭyā saptatyā somapeyam

6) āśītyā navatyā yāhy arvāṅ
ā śaténa hāribhir uhyámānaḥ

6 (cont.) upāin śrī te çuriāhotrey. soma
indra tvāyā pāriçekto mādāya.
7. māna-brāhmunda-yāly ācha
rāçvā-hārī dhurā dhiçvā rāthasya
çpurutrā-hī vidāno Pahūtha
[illegible] rādayasva.

The climax is reached, st. 7, in the word rāçvā. The two preceding instances are rather mixed types, but have not in each case attempted a strict classification. Mere repetition is sometimes difficult to distinguish from concatenation, and in hymn [illegible] 15 [illegible] concatenation of the mistiche is apt to blend with other types and simple repetition, which [illegible] subject at [illegible] complicated.

36, 1c,d, 2d, 4c,d, 5d, 6d.

11, 12, 3:1) ráthāsas tébhir ā gahi

mayúrvāṁ sómapītaye

2) mayúrvāṁ vayāv ā gahi

3) índravāyū mayúrbhatah

ā yātam upabhir naḥā

Mandl. III.

27, 13, 14, 15: 13) sám agním idhyate víṣā

14) víṣo agníḥ sám idhyatē

ṣvo ná devávāhanaḥ

15) víṣaṇaṁ tvā vayám víṣaṇaṁ

víṣaṇaḥ sám idhīmahi

28 1, 2, 3, 4, 5: 1) ágne sudánava nū hvaḥ

purolāçam ātiṣṭhaḥ

hvālaḥçāṁ dhī ṣṭhāsa

2) purolā agne pacatā

tébhyaṁ vā ghā párvakṛtaḥ

tébhir çaçasva [illegible]

3) ágne vāhí purolāçam

ālutam tiróahitam,

sáhasaḥ sūnúr asy adhvaré hitáḥ

4 vādhryaṅcā dīrghám sávaṇe sāsahvāṁsaḥ

purolāśam ihá kaṇvāsa agne

yajñásya tvā bhṛgavāṇī

[illegible] ā, [illegible] [illegible] [illegible] [illegible] [illegible]

5 ágne dīkṣe sávane dhā kāṇvāsaḥ

purolāśaṁ sahasaḥ sūnav ālutam

ā tvā dīkṣv ā śaṁsāyā

dhā yajñávantam aṅgiraso gṛṇīṣe

6 ágne vīdhātar ālutam

purolāśaṁ pātave dhāḥ

[illegible] a [illegible] [illegible] [illegible].

cf. on II. 14 and 18.

In this hymn the concatenation, in many cases, is that of hemistichs, some are [illegible] cases of repetition. Grassmann relegates st. 4, 5 and 6 to the anhang, and st. 6 he considers a variation

of st. 3, unjustly as we think. If st. 6 were a variation of st. 3, we should in all probability have had the same metre, namely, Śr. It also proposes the reading ā [illegible] instead of ā [illegible] in place of ālutam of st. 3, but ālutam is in apposition to purolāśam as havír is in st. 1. The poet, in the 3 first sts. described the morning-sacrifice, in 4 and 5 the midday and evening-sacrifice respectively, in 6 he makes as if were [illegible] day. I mean in this connection reference III. 52, 1–8.

43, 1, = 3:11 ā yāhy arvā́ṅ upa vandhuraṣṭhā́s

2/ ā́ vāhi śítrā́ áti cakṣaṇír ā́ṅ

3/ ā́ no yajñā́ya nam ovṛdhā́ṅ sajóṣā

índra devā́ háribhir yāhy ā́ṅ

[illegible]

Maṇḍ. [illegible]

[illegible] 6 [illegible] te idhmāḥ: gatháyat vivṛidānāḥ

7) yáe te bhúvad ávinīyata ad ánnam

8 yáe te [illegible] yá [illegible] p agá[illegible]

9) yás tábhyam agne anuṭáya dāśat.

The same idea, modulated in the [illegible] pada.

32, 10, 11, 12: 10 [illegible] te vacāma vīryā

11) tá te gṛnanti vedháḥ

12) ávivṛdhanta gótamāḥ

" 19, 20, 21: 19) bhūndá asi vṛtrahan

20) bhūndá bhúri dhe naḥ

21) bhūridá hy ási śrutáḥ

Maṇḍ. VI.

38, 3, 7: 3) mahāṅç ca tómo adhi vardhad índre

7 várdhād yáṅ ugrā ṛtá śúṣa índrāya

várdhad bráhma gíra ukthá ca mánma

41 (cont.) (vardhāhāinam uśāsoyānam aktāu
vardhāu māsāḥ ṣaṣṭo hyāra indram)

40, 1, 2: 1) indra piba tubhyam sutó madāya
2) áya piba yáya pajrānā indra
madāya kratu ṣṭo ... ṣṭin

Maṇḍ VII.

44, 1, 2, 3: 1) dadhikrāṃ vaḥ prathamāṃ aśvinoṣáca
agníṃ sámiddhaṃ bhágam ūtáye huve
2) dadhikrāṃ u nāmasa bodhāyanta
3) dadhikrāvāṇam bubudhānó agním

63, 1, 2, 3, 4: 1) ūd v eti subhágo viśvácakṣāḥ
2) ún v eti prasavitá jánānām
3 udīrayanam ṣasam ūpastād
4 diró rukmá urucakṣā ' d eti

66, 17, 18, 19: 17) śévayebhir ... ṣṭāṃ
yātaṃ varuṇa dyumát

. mitráç ca sómapītayaḥ.

18) divó dhāmabhir varuṇa

mitrāç cā yātam ebhilā

ṛtāvānaḥ sómam ātuji

19) ā yātam mitrāvaruṇā

-vasāvaḥ ṛtāvānā

pītáye somam ṛtāyū.

103, 9, 6) ā yā yāhi sampṛṇkté. hárīṭhā vācam

7) vā ā ṛṣāṃ anyó anyásya vácasa (vadati)

8) pra: hā vācam pepeṣṭu vādantaḥ

cf. what is said under a and a.

This hymn is extreme in the employment of ṛṣ extensions.

Book VIII.

3, 11, 12: 11) çagdhí na indra yā tvā

vayáṃ yā ṇa ... yam

çagdhí vāçā pratibhānaḥ uçatas

çagdhí stavānaḥ pītaye

12) çagdhí no asyá yád dha pāurámvāitha
dhíya indra çíçīta tat.
çagdhí yáthā víçamain gyāvakain kr̥ṣṭīn
índra kárā çitrçavain.

Bārhata Pragātha.

35, 4, 5, 6: 4) guçéthāin gyāgām bódhatain hárayo me
5. [illegible] guçéthāin gyāgçā. karyánāin
6) gíro guçethām adhvarám guçéthāin víçvā
Mehr. Uparistāgyotis. A tica. [illegible] to
[illegible] a tropic

35, 7, 8, 9: 7) Sāindravía patatho vāréd upa
8) Sāisáv ava patatho adhvagáv iva
9. çyenáv iva patatho hávyádātaye

" 16, 17, 18: 17) bráhma jinvatam utá jinvatain dhíyo
18) kṣatráin jinvatam utá jinvatam náḥ
19 dhenúḥ jinvatam utá jinvatain víçaḥ.

41, 2, 3, 4: 2) saptásrasā sá madhyamáḥ

3) tásya ṛíṣṭir áṇu vratám

4) tád váruṇasya sáptyam

60, 9, 10: 9) spāhí no agna ékayā

spāhy ūtá dvitīyayā

spāhí gīrbhír tiṣṭhir ṛṣīṇāṁ pate

sāhí catasṛbhir vaso

10) spāhí vīṇasmād vakṣáso ádhi vāḷ

vá er a vājeṣu no 'va.

78, 1, 2, 3 Pavolāṣaṇa no andhasa

índra sukhéna tā víhara

ṣaṭ gāvī ṣaṭ gómatīḥ

2) á no víhava vājayantam

gám ásvam vibhvájaṣvam

vīráṁ vantā dhiraṇyáyā

3) utá no ví vṛkarṇaṣóbhiṣa ā

pavṛṇi dhṛṣṇav ā víhara

[illegible]

Hitherto strophe.

97, 3, 7, 5: 3 Marutaḥ sómapītaye

4) pibanti asya maruttaḥ

5) pibanti mitró aryamā

[illegible] strophe

10, 11, 12: 10) tyā́n [illegible] pītódakeyaso

divó vo marúto bhūma

asyā́ sómasya pītáye

11) tyā́n nú [illegible] ródasī

[illegible]

[illegible]

[illegible]

[illegible]

10, 8, 9: 8) índra-śuddhā́ [illegible] ā́ gahi

śuddhā́ḥ śuddhā́bhir [illegible]

śuddhā́ [illegible] dhī́bhir aṣṭa

cuddhó ... adhi sonya?

" idaṃ ddho hi ... rayi

ṣuddhó-vāt-ani kṣaṇiṣe

ṣuddhó-vṛ-āṇi jighnase

ṣuddhó vāyam sixāsasi

[illegible]

96, 13, 14, 15: 13) áva drapsó aṇṣumátīm atiṣṭhad

14 drapsáḥ apaṣyaṃ viṣuṇe carantam

15 ádho drapsó aṇṣumátyā upáṣṭhe

" 19, 20, 21: 19) sá vṛtrahā prátīd anyám ābhṛṇ

20) sá vṛtrahéndraṣ carṣaṇīdhṛ-tám

21) sá vṛt-ā[illegible] ṣbhi-bhūtā, satyáḥ

101, 11, 12: 11) bāṇmahāṅ asi sūrya

bāḷ ādityā mahāṅ asi

mahā[illegible] 12 [illegible]

[illegible] mahāṅ asi

12) bráḥ - sūrya: śrávasā mahāṅ asi
- satrā deva mahāṅ asi
Bārhata Pragātha.

[illegible]

4, 1, [illegible] [illegible]
2) sánā jyótiḥ sanā svàḥ
3) sánā dáksam utá kratúm

13, 3, 4, 6:3 [illegible] śávasāta.
4 utá no śávasātaye
párasvo bṛhatír iṣaḥ
6 átyā hiyānā ná hetáḥ
asṛgram váyasātaye.

26, 3, 4, 5, 6:3) táṁ vedhám medhāyā ahyam
4) táṁ ahyam bhuríjor dhiyā
5 hávim hinvanty ádribhiḥ
6) táṁ tvā śúṣmi vanvati vedhásaḥ

3: 1, 2, 3. sá [illegible] pariṭṭi arṣati

2) Ṛáṭṭi arṣati dharṇasíḥ

3 paramāṇa [illegible] ṭṭiārati

49, 1, 2, 3, 4: 1) Ṭáraṭṭa vṛṭṭim ā sú naḥ

2) táyā paṭṭera dhārayā

3 ṭṭiṭṭam paṭṭera ṭṭiārayā

4 asmábhyaṁ vṛṭṭim ā para

4) paṭṭhaṁ dhāva dhārayā

61, 17, 18, 19: 17) páramāṇasya te rásaḥ

18) paramāṇa rásad . ṭva

19) yás . te mádo váreṇyaḥ

ṭéná pavasvándhasā

68, 25, 26, 27: 25) páramāṇā arṣkṣṭa

26) páramāṇāsa āṣáṭṭaḥ

ṭṭbhā ṭṭ . ṭṭam ṭṭṭṭṭaḥ

27 páramāṇā divás páry

antáriksād avṛksata)

67, 24, 25, 26, 27 (24) yád te pavitram arciṣád

agne tená pu[illegible] al

brahmacaríṇaḥ [illegible]

[illegible] te [illegible] savitaḥ

t. antrena tasi [illegible] sa

[illegible] pavitre [illegible] tah

(26) tribhís tvám devá savitar

vāṛṣi-phāiḥ soma dhāmabhiḥ

agne dáśaśāiḥ pavitrī-kṛtaḥ

(27) pavitrantamā́is devá, mā́ḥ

p[illegible] śa[illegible] dhe[illegible]

víśve devāḥ pavitā́ mā

ā́ vavdaḥ pa[illegible] tā́ mā

Mandal X.

17, 11, 12, 13 (11) trapáṣ caskanda prathamā́ám dyū́m

ā́ trapáṣ pulvanyám eaptá hótrāḥ

(12) yád te drapsá skándati yád te aṛṣṭáḥ

13) yás te drapsá skanyás te aṅgúḷ

19, 1, 2, 3 :) ní vartadhvam mánu gāta
asmán sakta sváṭḥ
ágnīsomā punarvasū
asmé dhārayatam rayím
2) punar ená ní vartaya
punar ená ny ā kuru
índra ená ní yachato
agnír ená upápate
3) punar etā ní vartantām
asmín puṣantu gópatāu
dhāráṅgne ní dhāraya
iḥá ṭṭhatu yá rayiḥ

57, 3, 4, 5, 6 :) máno nv ā hvāmahe
4) ā ta etu mánaḥ pūnaḥ
5) punarmaḥ pitaro máno
dádātu dāívyo jánaḥ

6) mānas tanūṣu bibhratah.

63, 14, 15 : 14) ārīyantam ā ruhemā svastaye

15) svastí naḥ pathyāsu dhánvasu

svastí āpsu vṛjane svárvati

svastí naḥ putrakṛthéṣu yónisu

svastí rāyé marutó dadhātana

87, 14, 15 : 14) pára ṣṇīhi tápasā yātudhānān

parāgne rákṣo hárasā ṣṇīhi

parārcisā mūradevāñ chṛṇīhi

15) parādyá devá vṛjinán ṣṇihi

90, 8, 9, 10 : 8) tásmād yajñāt sarvahútaḥ

sámbhṛtam pṛṣadājyám

9) tásmād yajñāt sarvahútaḥ

ṛcaḥ sāmāni yajúṃṣi

chándāṃsi yajúṃṣi tásmād

yájus tásmād yayātu

10 [illegible]

yé te [illegible]

[illegible]

[illegible]

[illegible]

[illegible] 1, 2, 3, 4 : 1) Prāṭí vadanta prá vayáin vadāma

[illegible]

3 [illegible]

4) [illegible]

101, 3, 4 : 3) [illegible] śīrā ví yugá tamudhvan

[illegible]

[illegible]

Grassmann relegates st. 4 to the Anhang. It is impossible, it seems to me, to disregard or [illegible] the ordinary arrangement of Nirukta stanzas. The change from long metre, tristubh, to short metre, gāyatrī, is a common device in the Rig-Veda.

need cause no difficulty. However in a [illegible] the [illegible] frequently of a 'sail' stanza, concatenation 'proves' the position of [illegible] in a hymn.

107. 8, 9, 10, 11: 8 ná bhojā́ mamrur ná nyarthám īyur √
ná riṣyanti ná vyathante ha bhojā́ḥ (w.
9) bhojā́ jigyuḥ surabhím yónim ágre
bhojā́ jigyur vadhvàm yā́ suvā́sāḥ
bhojā́ jigyur antaḥpéyam súrāyā
bhojā́ jigyur yé áhūtāḥ prayanti
10) bhojā́yā́çvam sám mṛjanty āçúm
bhojā́yāste kanyā̀ çúmbhamānā
bhojásyedám puṣkaríṇīva véçma
11. bhojám áçvāḥ suṣṭhuvā́ho vahanti
suvṛ́d rátho vartate dákṣiṇāyāḥ
bhojám devāso 'vata bháreṣu
bhojáḥ çátrūn samanīkéṣu jétā

109, 6, 7 : 6) punar vāi devā udadhuḥ
punar manuṣyā utá
brahmajāyām punar dadhuḥ
7) punardāya brahmajāyām

135, 3, 4, 5 : 3) yám kumāra návam rátham
4) yám kumāra právartayo (rátham)
5) rátham kó nír avartayat

159, 3, 4 : 3) cákṣus no devāḥ savitá
cákṣur na utá párvataḥ
cákṣur dhātā dadhātu naḥ
4 cákṣus no dhehi cákṣuṣe
cákṣuṣ cakriṣáṇ̇ sam̐ítheṣu naḥ

" 4, 5 : 4) sám cedám ví ca paçyema
5 suvarvídçam̐ tā vayám
práti paçyema sūrya
ví paçyema ví cakṣasā

161, 2, 3, 4 : 2) tám̐ā harāmi náṛter upásthād
áṣṭāṛṣam enam çatáçāradāya
3 sahaçrāhçá-a çatáçāradena
çatáyuṣā haṛçáharṣam enam
çatám yathemáṇ çarádo nápāt
4) çatám jīva çarádo vardhamānah

179, 1, 2, 3 : 1) yádi çrātó yadhátana
yády áçrāto mamatthána
2 çrātám iha ó ṣu indra. prá yāhi
3) çrātám manya ādhani çrātám agnāú
sú çrātam manyé tád çtám nárīyah

184, 1, 2, 3 : 1) dhātā gárbham dadhāt. te
2) gárbham dhehi sinīvāli
gárbham dhehi sarasvati
gárbh. . te açvínāu devāv
á dhattām puṣkarasrajā
3) hiraṇyáyī arání yám

184, 3 (cont.) nirmánthato ṛṣíṇā
tánu tṛ gárbhaṁ-haṁmalc
laçamé māsi sūtave.

Concatenation within Stanza.

Mand. I.

17, 4 a.b: yuváku hi çáçīṇām
yuváku sumatīnām
bhūyāma vājadāvnam

25, 18 a.b: dárçam nu vāçvádarçatam
dárç[illegible]

20, 7 a.c: priyó no astu vispatis
priyáḥ sváyāvo vayám

[illegible]

37, 1 b,c: pánāū [illegible]

[illegible]

164 a,b: Nvahāç cit trám indra yatá etám
mahāç cid avi tyájasas varūtī

187, c,d: táis tvā vayám pīto ráebhis
gāro na hanyá [illegible]
devébhyas tvā sadhamādam
asmábhyam tvā sadhamādam.

Maṇḍ. III.

57, 1 c,d: Ihám mahī rudrathyāya çūçúm
çáçvat ākṣtra ādyāya sprá yabhuḥ
çrnóto agnír devyāír ágasaḥ

Maṇḍ. IV.

27, 5 b,c: ádha çvitāíṇ kalāçam gótheir aktám
āpipyānám maghávā çukrám ándhaḥ
adhi ar.yébhiḥ prāyatam mádhvo ágram

índromádāya práti dhent pédadhyāi

çúromádāya práti dhat pébadhyāi

[illegible] pratidh[illegible] u[illegible] [illegible] repetition of pad.

d. On concatenation with stanzas, such as is found in Mand. I, 12.7–13?, Mand. IV. 1, 5th, 23 and other hymns like these cf. Oldenberg, RV. I. p. 99 ff. with references there given:

Mand. I.

20, 4 b,c: gábhiḥ syāma sadhamádo

vīráiḥ syāma sadhamádaḥ

[illegible] [illegible]

[illegible]

[illegible] sam idhmahi

" 9 d,e: ṣṭáṣya yónim āsadaḥ

sadáṣya yónim āsadaḥ

22, 9 b,c: étamāír vardhanty átraṣo

gīrbhír çumbhanty átraṣaḥ

23, 4 a,b : (ā)rcāmi vaḥ çukra dīdiḥi
dyumad pāvaka dīdiḥi :
cf. remarks on II 27, 5 a,b.

38, 5 c,d : índra syāma vṛṣapāḥ
çūra syāma vṛṣapāḥ

39, 5 b,c : jīro vidā ty ātraye
jīraḥ çvetīkāty ātrayaḥ

45, 11 c,d : ayā dhiyā syāma devágopā
ayā dhiyā sutīrthāmāty ávitraḥ

47, 5 c,d : tā́ṁ sú vām índrāgnī matír
ātithyā índrāgnī matíḥ

[illegible]

3, 6 c,d : nákṣatrā yā́ tam arṣaṣó yó divā́ nṓm
ámartyo arṣaṣó yó divā́ nṓm

14, 5 c, d: sahāvā yāsyāvṣṭo

vayír vāçeçu āvṣṭaḥ

15, 6 b, c: dvó devéçu vánate hví vāryam

devó devéçu vánate hví no dúvaḥ

16, 27 c, d; tāranto anyó ārātīr

vanvánto anyó ārātīḥ

75, 13 a, b: ā yaghnauti sānu çam

yaghnāuā úpa yghnatu. Hirth immion.

" 17 a, b: áditiḥ çárma yachatu

vayāhā çárma yachatu

Mand. VII.

85, 5 a, b: áva drugdhāni pítryā vçyā no

áva yā vayáin cakṛmā tanūbhiḥ

Note. I cannot clear when we understand

K. 8, 12[a]: uchování cenných perlin se Nephrake

zakázáno mít u sebe grávu [illegible].

...m pāda[b] drugdhāṃ eṣyā.

Mund. VIII.

79, 9[c,d]: vāyaṃ āpa dévaḥ eédha
médhro āpa eédhaḥ eedha

Mund. X.

107, 5[a,b]: dakṣiṇāvāṃ prathamó hūtá eti
ó ateṣiṇāvāṃ grāmo ajiṇagaṃ eti

162, 3[a,c]: yád te chanti pataýantaṃ
yātáṃ yád te jighāṃsati
Both pataýantaṃ and yātáṃ refer to
gárbhaṃ.

<u>Continuous Concatenation within Stanzas</u>

Mund. I.

35, 1: Dráyāmy agnáṃ bráhmaṇā eae téja

hváyāmi mitrāváruṇāv ihávase
u ájyāni rātiṣū́ jágato nidhīnā́m
hváyāmi devā́v avitā́rāv ihávase

3: yā́ti devā́ḥ prapavā́tā yā́ty ádhvātā
yā́ti ṣaṣṭhā́ bhyā́ni yā́ṇato hā́ibhyā́m
ā́ devó yā́ti savitā́ parāvátaḥ

89, 2: devā́nām bhadrā́ sumatír ṛjūyatā́m
devā́nāṃ rātír abhí no ní vartatāṃ
devā́nāṃ sakhyám upa sedimā vayám
devā́ ná āyúḥ prá tiranta jīvásé

90, 6, 7, 8: 6) mádhu vātā ṛtāyaté
mádhu kṣaranti síndhavaḥ
mādhvīr naḥ santv ṓṣadhīḥ
7) mádhu nákta m utóṣáso
mádhumat pārthivaṃ rájaḥ
mádhu dyā́uḥ astu naḥ pitā́

8 mādhvīr no vanaspátiḥ
mādhvīr ástu sūryaḥ
mādhvīr gāvo bhavantu naḥ

9/ śám no mitráḥ śám váruṇaḥ
śám no bhavantv aryamā
śám na índro bṛhaspátiḥ
śám no viṣṇur urukramáḥ

96, 8: draviṇodā drāviṇasas turásya
draviṇodāḥ sámarasya prā́yaścat
draviṇodā́ vīrávatīm íṣaṃ no
draviṇodā́ rāsate dīrghám āyuḥ

111, 3: ā́ takṣata sātím asmā́bhyam ṛbhavaḥ
sātím rathā́ya sātím arvate naraḥ
sātím no pitrbhyo śám maheta ṛṣvā́bhā

125, 6: dákṣiṇāvatām íd imā́ni citrā́
dákṣiṇāvatām divi sū́ryāsaḥ
dákṣiṇāvanto amṛ́tam bhajante
dákṣiṇāvantaḥ prá tiranta āyúḥ

cf.

164, 24: gāyatréṇa práti mimīte arkám
arkéṇa sā́ma tráiṣṭubhena vākám
vākéna vākám ádadhad catuṣpadī́;

rather a unique and interesting case.

" 34: pṛchā́mi tvā páram ántam pṛthivyā́ḥ
pṛchā́mi yátra bhuvanasya nā́bhiḥ
pṛchā́mi vṛṣṇó áśvasya rétaḥ
pṛchā́mi vācáḥ paramám vyòma

cf. also st. 35 where the answer is given, and where naturally many of the words are repeated.

Maṇḍ. II.

11, 4 a,b,c: yébhir nṛ-tū́ śúṣmaṃ vardháyantaḥ

çuśhrāin āpas. bāhvór dádhāmāḥ

çuśhrāc hrasa indra sanjitvanaḥ

" 6a,b,c,d: stávā nú ta indra pūrvyā mahány

ávā stvā [illegible] ā kṛtāni

stávā rāyam bāhvór çáṇtamain

stávā hári súryasya ketū

Maṇḍ. III.

5, 5a,b,c,d: sáḥ prayáin āpó ágram padain vāḥ

páti yahváç cáraṇain súryasya

yáḥ nábhiḥ sapta çīrṣāṇam agniḥ

páti devānām upamādam ṛṣváḥ

18, 2a,b,c: tápo çu agne antarás amitrān

tápā çáçvam óraṇçaḥ parasya

tápo vaç cakrā ó vcétha

[illegible]

Maṇḍ. IV.

33, 7 a, b, c. yáṭ saṅvátam ṣbhávo yám árakṣam
yáṭ saṅváteam ṣbhávo má ápi iṣṇu
yáṭ saṅváteam ábhavam bhávo [illegible]

Maṇḍ. VI.

5, [illegible] c. dhánavanā yá dhánavāyín payenna
[illegible] ṣváḥ saṅvé payenna
dhánuḥ yátra apakāmáṅ bṇoti
dhánavanā sárvāḥ peradíṣo payenna

Maṇḍ. VIII.

79, 7 a, b, c, d. mánye tvā yajñayāin yajñiyānām
mánye tvā cyávanam ácyutānām
[illegible] tā sahasram [illegible] kṣhiṇ
mánye tvā vṛṣabháṅ caṣṇīnāṁ
[illegible]

Maṇḍ. IX.

52, 3 a, b, c; caṅín má yás tám ṛṅkhaya

índo ná dánam īṭṭhlaya

[illegible] radhrasrav īṭṭhlaya

86, 12 a,b,c: ágre sindhūnām pávamāno arṣati

ágre vācó agrió yajñe gachati

ágre rāyasya bhajate mahādhanám

Maṇḍ. X.

141, 2 a,b,c,d: prá no yachatv aryamá

prá bhágaḥ prá bṛhaspátiḥ

prá devāḥ prótá sūnṛ́tā

rāyó devī dadātu naḥ

Concatenation of Hemistichs

Maṇḍ. I.

47, 7, 1 9 a,b: yáto rathena suvṛtā na ā gatam

vākaśi sūryasya raśmíbhiḥ

36, 13 a,b, 14 a,b: 3 ūrdhvā ū ṣu na ūtaye

tiṣṭhā devo na sūryaḥ

14 ūrdhvó naḥ pāhy ádhvaso ní ketunā

9/ tám vāsatyā gatam
vatharvā śūnyatvacā

61, 8c.d, 9a.b: 8/ pári dyávāpṛthivī jabhra urví
vāsya té mahimānam pári ṣṭaḥ
9/ asyéd evá prá ririce mahitvāṅ
divás pṛthivyāḥ páry antárikṣāt

93, 1a.b, 2a.b: 1/ agnīṣomā yo adyá vām
idám vácaḥ saparyáti
2/ agnīṣomā yo áhutim
yo vām dāśád áviṣṭ.t.

8/, 1a.2a, 8a.b: 7 ásarji vām sthávirā vedhasā gír
vāhṇī rathānā tredhā hṛdā mat
8/ utá syá vām rúṣato vāpasas gír
ṛtibarīṣī vādasi pinvate vām.

Maṇḍ. II

1, 12c.d, 13a.b: 12/ avasyāvo dhūmaketu prāçaetim

sadyāsa te rāyā dīvāne syāma

13/ syāma te te indra ye te tā te

avasyāva ūrjain ardhayantaḥ

Chiastic arrangement of concatenating

pādas making up the hemistiches, also

with inversion, ~~pādas 12 and 13~~ 12b, 13a

+2, 2c.d 3a.b. 2/ pitryāṃ ánu pradiçam kánikradat

sumaṅgálo bhadravādī vadetā

3 áva krandā dakṣiṇato gṛhāṇāṃ

sumaṅgálo bhadravādī çakunte

pitryām pradiçam = dakṣiṇato gṛhāṇām

Maṇḍ. III.

32, 1a.b, 2a.b: 1/ indra sómaṃ somapate pibemaṃ

[illegible] sómaṃ tám yáṭ ta

2/ gávāçiraṃ manthínam indra çukrám

pibā sómaṃ rayimá te mádāya

60, 5ab, 6ab, 7 índro ábhibhir mā́ pavadbhiḥ sómakṣutaḥ

sutáḥ sómaḥ ā́ vṛṣasvā gábhastyoḥ

6 índra ábhi [illegible] ā́ ṣṭáyasva nadīṣṭé na

śúcim sávane ṣácyā purukṣuta

Mandal IV.

3, 5cd 6ab, 5 gṛṇé rukmó na

vocata upākā́

6 tat-tí rukmó na

vocata svadhāvaḥ

metre, 5 mahāpada paṅkti, 6 pādapaṅkti or uṣṇiḥ

15, 7cd, 8ab: 7/ bódhad yám mā-hābhiḥ yāmi

śaśvatāḥ sāhadevyāḥ

8/ utá tyā yayatā hāre

śaśvatā̄t sāhadevyāt

20, 3b, 2ab, 1 ā́ na índro dūrā́d ā́ na āsā́d

ábhi ṣíkṣad ávasā vāsvī́ yā́ḥ

2 í na índra-hárbhis yāto áchā
arvācīnó vase rādhase ca

Maṇḍ. V.

1, 5c,d, 6a,b; 5 dáme-dame saptá rátna dádhānó
agníḥ-hótā ní ṣasādā yájīyān
6) agníḥ hotā ny àsīdad yajīyān
upásthe mātúḥ surabhā ulokē

Chastic arrangement of pādas.

8c, 8a,b, 9c,b; 8) adhvaṣó no marutó jātám étana
ṣrótā-hávam jaritúḥ sīṣayāmanut
9) gántā no yajñám yajñiyāḥ suçámi
ṣrotā hávam arakṣó ṣīṣayāmanut.

Maṇḍ. VI.

2-3, 5c,d, 6c,d; 5) eté sóma stumási çáṁsad uktā
índrāya bráhma várdhanam yáthāsat
6 eté soma sutapāḥ çáṁtamāni
ṣāṇḍyā bhyāsma rakṣaṇāni yajñāḥ

53, 5a.b, 6a.b: 5/ pári ṛudhí spaṇīṇām
árayā hṛ́dayā kar
6/ ná ṣṭūṣanu árayā ṛeda
paṇér ṛeka hṛdí priyám

4 7a.b, 8c.d: 7/ ā ṛekha kikirā kṛṇu
paṇīnām hṛ́dayā kar
8/ táyā samasya hṛ́dayam
ā ṛikha kikirā kṛṇu
Chiastic arrangement of pādas.

41, 4a.b, 5a.b: 4/ úd u ṣyá deváḥ savitā ḍámūna
hiraṇyapāṇiḥ pratidoṣám asthāt
5. úd u ayā́m upavaktā́ra bāhū́
hiraṇyáyā savitā suprátīkā

Maṇḍ. VII.

1, 3a.b, 4a.b: 3/ ū́ no divá ā́ pṛthivyā́ ṛṇā́ṣṭu
idám barhíḥ somapéyāya yāhi

4/ ā no vāçvābhir ūtíbhiḥ sayóçā
trā na çuçó harya çvā yāhi

1 a,b, 2 a,b: 1/ ná sóma índram áçuto mamāda
nā́ha nūnáṃ maghávānam utā́çaḥ
2/ ukthá-ukthe sóma índram mamāda
nithé-nithe maghávānam sutā́çaḥ

72, 1 a,b, 2 a,b: 1/ ā́ gómatā nāçatyā rathena
áçvāvatā puruçcandréṇa yātam
2/ ā́ no devébhir úpa yātam arvā́k
sayóçcā nāçatyā rathena.
Pādas arranged in chiastic order.

Mandala VIII.

26, 21 b,c, 22 ab: 21/ tváṣṭur jāmātar adbhuta
avā́ráṃ ā vṛṇīmahe
22/ tváṣṭur jāmātaraṃ vayáṃ
áji mahi vāja ṇīmahe

40, 4a,b, 5a,b. 4) abhy ārca mabhīkavād
indrāyu yagasā girā
5) prá bráhmāṇi mabhīkavád
indrāgníbhyām irayata,

46, 8c,d, 9a,b. 8) yá ādadíḥ svàr nébhir
yáḥ pítanāsu duṣṭáraḥ
9) yó duṣṭáro viçavāra çravāyyo
váçeṣv ásti tarutā.

Chiastic arrangement.

60, 13c,d, 14a,b. 13) tigmā asya hánavo ná prathadhṛṣṇo
suyámbhaḥ sákhas yahúḥ
14) yahú te agne vṛṣa u prathadhṛṣṇ
yámbhāso yád vitṣṭhase

13, 14a,b, 5a,b. 1 ā no gávyebhir áçvyāiḥ
sahásrāir úpa gachatam
15) mā no gávyebhir áçvyāiḥ
sahásrebhir áti-bhayatam

Mand. IX.

3, 7a.b, 8a.b. 7) eṣá divaḥ ví dhāvati

tiró rájāṅsi dhāraya

8) eṣá divaḥ ví ṣāsati

tiró rájāṅsi ásparṭaḥ

58, 3a.b, 4a.b. 3) dhvaráyoḥ purusántyor

ā́ sahásrāṇi dadmahe

4) ā́ yáyos triṣádhastháyā

sahásrāṇi ca dádmahe

yáyoḥ = dhvaráyoḥ ant purusántyoḥ

107, 19a.b, 20a.b. 19) tárāhám soma rāraṇa

sakhyā́ indo divé-dive

20) utáhám nákṣatram uta soma te divā

sakhyā́ya vavhra ūd́ tanī

Bārhata Pragātha.

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Mand. X.

8. 8c,d 9c,d; 8) triçīrṣāṇaṁ saptāṅga [illegible]

trāṣṭrásya cíd nīḷ-sacyā tritó gāḥ

9) trāṣṭrásya cid viçvārūpasya gónām

ācakrāṇas trīṇi çīrṣā párā vark

[illegible]

10. 13c,d, 14a,b; 13) anyā kila tvāṁ kakuṣṇa yuktám

pári çvayāte 'lūyeva vṛkṣám

14) anyám u ṣú tvāṁ vayāny anyá u tvām

pári çvayāte 'lūyeva vṛkṣám

53, 4c,d, 5a,b; arrangement of pādas changed.

72. 2c,d, 3a,b; 2) devānāṁ pūrvyé yuge

'satáḥ sád ajāyata

3) devānām yuge prathamé

'satáḥ sád ajāyata

" 3c,d, 4a,b; 3) tád āçā anv ajāyanta

tád uttānápadas pári

4) bhūr jajña uttānápado

bhúvá āçā ajāyanta

61, 10a; 11a,b; 10) makṣú hi vīrá sakhyā [illegible]

[illegible]

11) makṣū́ hanāyáḥ sakhyáṁ [illegible]

[illegible]

Chiastic arrangement of pādas.

86, 9c,d, 10c,d: 9/ [illegible]
[illegible] indrapatnī [illegible]
10. [illegible] [illegible]
índrapatnī mahīyate

87, 8c,d, 9a,b: 8/ prá yé mitráya váruṇasya dhāma
yúyam vá jánā minánti mitrám
9. prá yé mitrám prā́ryamáṇam duróṇe
prá saṅgírāḥ para váruṇam minánti

101, 5, 6: 5/ mír āhāvám hṛṇatana
sám varatrā́ dadhātana
sú cánaha aratám indriyáṇi rayím
suṣékam ánupakṣitam
6/ íshṛtā́ ihám avatám
sú varatrám suṣecanám
indriyáṇi sú ṣecanám

Is this a case of continuous concatenation of hemistichs? Cf. st. 7d

There is a marked alliteration throughout both the stanzas. Cf. Bloomfield, SBE XLII, index under 'Alliteration'. On iṣkṛta cf. Bloomfield, A. J. P. XVII, 428 (7th series of his 'Contributions')

Stanzas 5 and 6 are among those which Kraemann relegated to the Anhang, on the ground that 5 and 6 are merely an amplification of 7 and 8, but there is no valid reason for rejecting the stanzas.

134, 3a,b/c, 4a,b; 3/ áva tyá bṛhatír iṣo
viṣvácandrā amitrahan
ṣácībhiḥ ṣakra dhūmaki
4/ áva yád trám ṣatakratav
índra víṣvāni dhūmuṣé

151, 2c,d, 3c,d; 2/ sariyám bhagéṣu yajvasv

idám ma uditáṃ kṛdhi

3) evám bhagásu yajvasv

asmákam uditáṃ kṛdhi

Continuous Concatenation of Hymnetichs!

Maṇḍ. II.

15, 1a.b 2a.b 3a.b: 1) Agníṃ hótā no adhvare

vājí sanā pári nyate

2) pári tvinéty ádhvarāṃ

yáti agnír ratheír iva

3) pári vājapatiḥ kavír

agníṃ havyāny akramīt

Maṇḍ. V.

33, 8a.b 9a.b 10a.b: 8) ... tā tyā mā pāuri kuṭeyāṃ ... sūrée

trasádasya hiraṇyáṃ rárāṇaḥ

1/ etá tyé vā marutáṃ śrávasya śúṣmāḥ

ferátāmaghāso vidáthasya rātáú

2/ eta tyé vā dhī a nyàsya pīṣṭā

lakṣmaṇyàsya sūríṣo yātanāḥ

75, 7a.b, 8c.d, 9c.d. 1/ eṣā tṛ̥ gárbha eyate

nirāíta dáśamāsyaḥ

2/ eṣā bráhmi daśa māsya

sahā́ṇi jarāyuṇā

3/ nirāíta jīvó ásṛṇato

jīvó jīvantyā ádhi

Maṇḍ. IX.

86, 1a.b, 2a.b, 4a.b: 1/ prá-ta āśáva iṣ-pavamāna dhīyávaḥ

mádā a mandi raghuyā eva tmánā

2/ prá-te mádāso madirāsa āśávo

'ṣṭrā́ṣata vāśīmyāso ásṛkā bṛ́hatīr ak

4/ prá-ta āśvinīḥ pavamāna dhīyáṃ

divyā agran pāyasā dhārīmaṇi

Yajus 5.5 5 cd, 6 ab.

Maṇḍ. X

7, 13 cd, 14 ab, 15 ab: 13) yamāya sómaṇ sunutā

yamāya juhutā haviḥ

14 yamāya ghṛtávad dhaviḥ

juhóta prá ca tiṣṭhata

15) yamāya mádhumattamaṇ

rāje haryáṇ juhotana.

5 S. pādas a ā throughout Ṛg. mn!

1) yát te yamáṇ vaivasvatáṇ

mánas pagāma dūrakáṇ

2) yát te divaṇ yát pṛthivīṇ

mánas pagāma dūrakáṇ

3 yát te bhūmiṇ cátur bhṛṣṭiṇ

manas pagāma dūrakáṇ

4 yát te cátasraḥ prádiśo

manas pagāma dūrakáṇ

5) yát te samudráṃ arṇavám
máṇo jagáma dūrakám
6) yát te mārīcīḥ sravato
máṇo jagáma dūrakám
7) yát te asáu yád áṣadhīr
máṇo jagáma dūrakám
8) yát te sūryaṃ yád uṣásaṃ
máṇo jagáma dūrakám
9) yát te paravatáṃ bṛható
máṇo jagáma dūrakám
10) yát te víṣuvantaṃ adhi jágat
máṇo jagáma dūrakám
11) yát te sárāḥ sarāváto
máṇo jagáma dūrakám
12) yát te bhūtáṃ ca bhávyaṃ ca
máṇo jagáma dūrakám.

It must be admitted that it is doubtful whether this is really a case of contamination or not.

45. g. c. d. 6 a. b. c. d. : ye ká ó Harasmād ádhyāyas samāptám

ipo ainā ayaṃ ayaṃ ayaṃ ā ṛṣi

ṛṣi ṛṣi samāptā ádhy ó Harasmīm

ṛpo hrāhlai ṛṣṭā ṛṣṭā ṛṣṭā

Atā adravam ārṣṭiṣeṇīnā ṛṣṭā

ṛṣṭāpmā ṛṣṭā ṛṣṭā mṛkṣṇīṣu

Life.

Sivert [illegible] was born in Norway, Europe, and came at a very early age to this country with his mother, after whose [illegible] [illegible] [illegible] [illegible] captain had been lost on the Atlantic. His first education he [illegible] received in the public schools of [illegible] [illegible] and at the [illegible] of [illegible] [illegible] [illegible]. Graduated after [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. Having spent one year at the University of Minnesota he entered the Johns Hopkins University in

the fall of 1885 where for two years he devoted himself to the study of the classics, mainly the undergraduate department. In 1894 he returned to the Johns Hopkins University, taking up the study of Sanskrit and Comparative Philology under Dr. Bloomfield, with Greek, under Dr. Gildersleeve and Miller, and Latin, under Dr. Warren and Smith, as first and second subsidiary respectively. He also took lectures in Gothic, Old High German, Middle High German, Old Saxon and Old Norse under Drs. Wood, Learned and Vos. Mr. Ness was appointed University Scholar in Sanskrit in 1896, and for two years, '96-'98, held the Fellowship in Sanskrit. After many interruptions, due to causes over which he had no control, he now presents himself as a candidate for the degree of

Section of Philosophy, offering as a thesis a Concatenation in the Rig-Veda.

On this occasion he wishes to express his heartfelt gratitude to all his teachers, in particular to his teacher Prof. Bloomfield, for all the help received in his studies and patience in the guidance of his work. Both have been to him, to be genuine.